

love Embroidery

FRESH IDEAS WITH THREAD

ISSUE 10 | 2021

FUN & EASY
MINI PURSE
TUTORIAL

Modern romance

20 DESIGNS
FOR YOU
TO SEW!



*Dreamy
pillowcases*



*Stitch a cute
baby bonnet*



*Add texture
with felt*



Designer **Irem Yazici**
shares her miniature
masterpieces

how to

- ✓ Make roses with Cast On Stitch
- ✓ Create stunning lacework
- ✓ Embroider onto bed linen

INSPIRING IDEAS

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Welcome



love Embroidery

FRESH IDEAS WITH THREAD



Erin Essiambre of Salt Water Stitches has been focusing on creating a clear and harmonious workspace in her home, and now we've got some serious desk goals! For us, February marks a time to reset. Winter is winding down and spring is just around the corner. What better time to take stock of what's around us and make plans for new projects? There's plenty of inspiration in this issue to help your plans along. To see the beautiful designs Erin makes from this serene space, visit www.saltwaterstitches.etsy.com

Find your next bright
and beautiful make!

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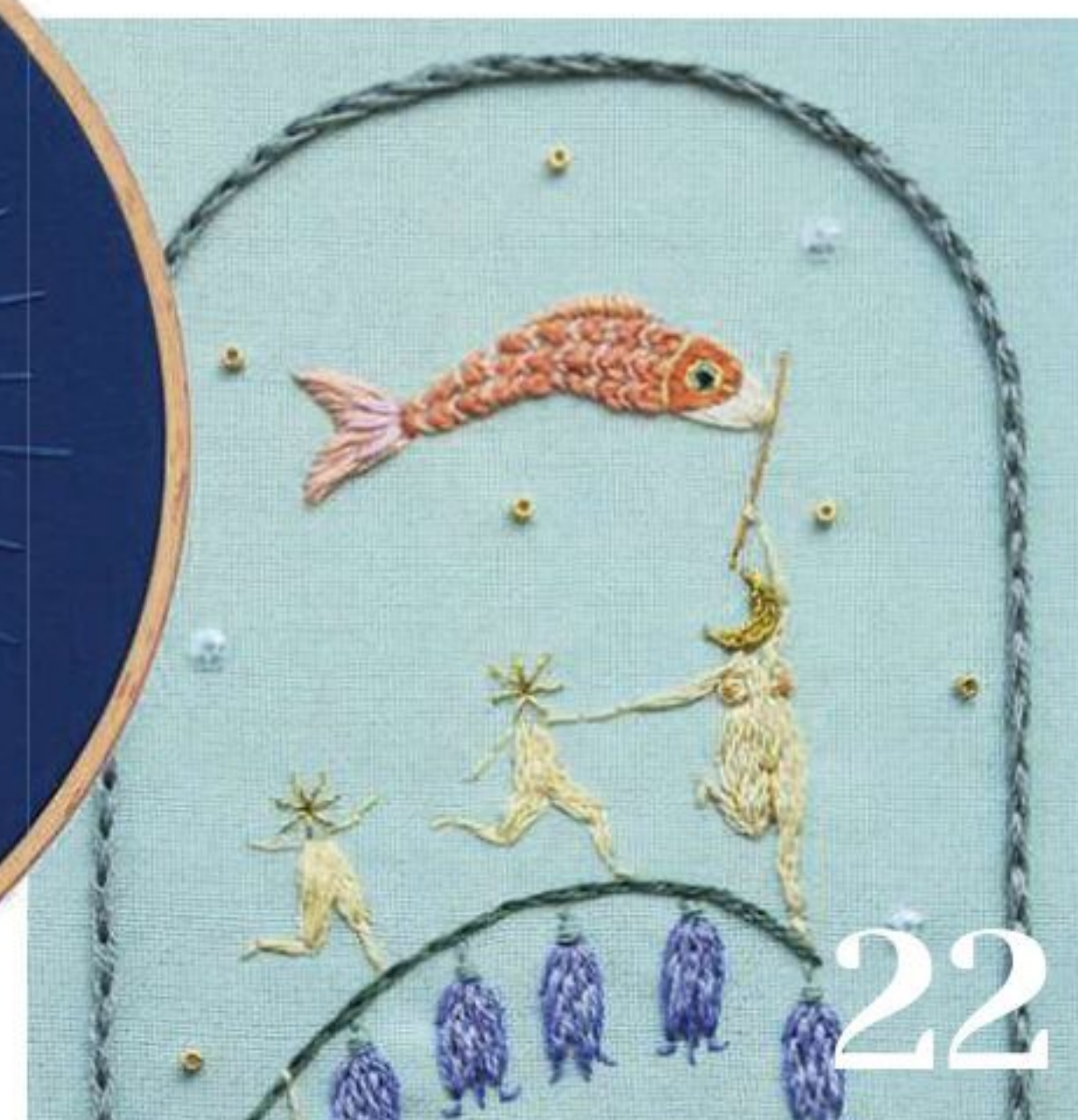


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Subscribe
today!

Never miss an issue,
see p26

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Welcome!



February has arrived and with it a flurry of Valentine's Day window displays, urging us to buy cards and gifts galore. Here at *Love Embroidery*, we like to do things a little differently, which is why issue 10 is filled with projects that celebrate romance in every corner of our lives. Stitch and sew a thoughtful gift for a friend with Becki Clark's bride-to-be sash (p47) or send them a gorgeous geometric make-up bag (p55) in the post. Those with little ones on the way might like to stitch a baby bonnet (p28), or why not make your bedroom beautiful with Sophie Tarrant's embroidered pillowcase set (p62). Most importantly, be sure to take some time this month for yourself – I hope you'll find plenty of inspiring ways within these pages to fall in love, once again, with needle and thread.

Rachel
Rachel Wood, Editor

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we love

IDEAS
INSPIRATION
ACCESSORIES
PEOPLE
KITS



Go on, indulge a little

Who doesn't love opening a beautifully-wrapped present just for them? That's what this Embroidery Lover's Treat Gift Box is. Filled with gorgeous tools and materials, each item is individually wrapped in pretty printed paper by Stitch Happy. It's perfect for topping up your stash, as it includes hoops, threads and fabrics – among other wonderful things – but is also a great gift to inspire a new stitcher.

www.stitchhappy.co.uk



Creative pursuits

Express yourself with free-form embroidery! Heart Doodle comes as a PDF bundle together with Floral Doodle, a flower design. Both patterns are intended to act as guidelines for you to fill with your chosen colours and stitches. Why not turn to page 69 and practise a whole host of different stitches to make up your heart and flower?

www.chainstitchstore.etsy.com



LISTEN IN & STITCH

DISCOVER THE NEW PODCAST FROM THE GATHERED TEAM

66 We're so excited to be livening up Mondays with our shiny new podcast, *We've Made It!* So far, we've talked crafting problems and shared expert tips – and we have some amazing guests coming up, too. We'd love for you to grab your stitching and listen in – if you fancy a giggle, Zoe and I shared our crafting disasters back in episode one."

Sarah Orme, podcast host
www.gathered.how/podcast



Pair of hearts

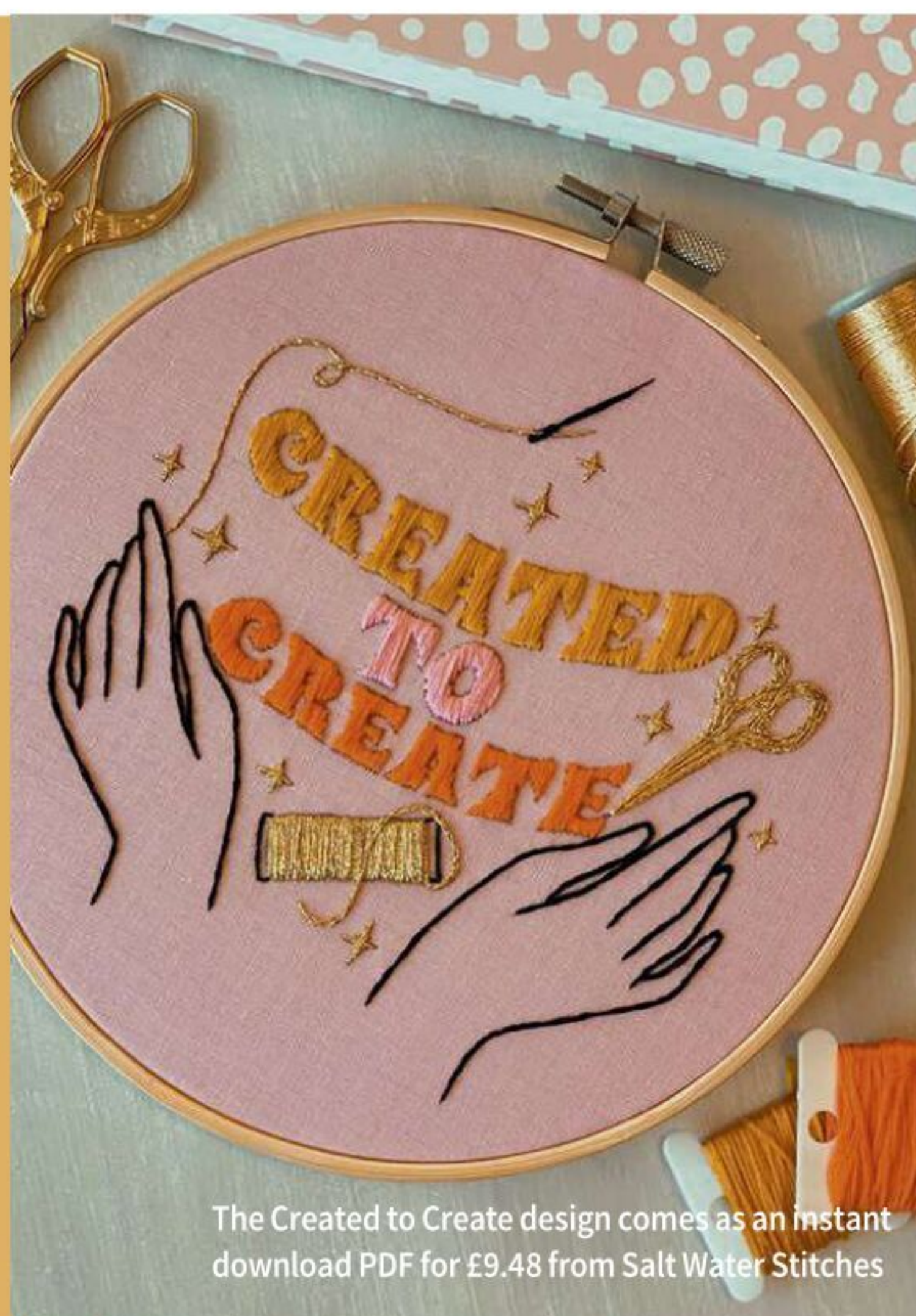


Show your stitching some love with these cute Snipster Heart Embroidery Scissors! Both the snips and covers come in a range of shades that you can mix and match, including pink, turquoise, gold and silver. And at a titchy 9.5cm tall, they're just the right size for small details and on-the-go tool kits.
www.cloudcraft.co.uk

Editor loves

When we first saw this design, it sparked all sorts of ideas – we think it would look especially great stitched onto a t-shirt or backpack! As an instant download, you'll be able to start working on this Created to Create design from Salt Water Stitches straight away. Raid your stash – and your wardrobe – to enjoy some seriously therapeutic Satin Stitch lettering and glitzy gold details.

www.saltwaterstitches.etsy.com



The Created to Create design comes as an instant download PDF for £9.48 from Salt Water Stitches



Join the club

Mystery stitching straight to your door?

Yes, please! Join Cotton Clara's Hoop Club and each month you'll receive a box filled with all you need to take part in that month's stitchalong. You can see previous boxes and catch sneak peeks of what's coming up online. Sign up now to get your hands on Box 6 and join the fun.

www.cottonclara.com



Books



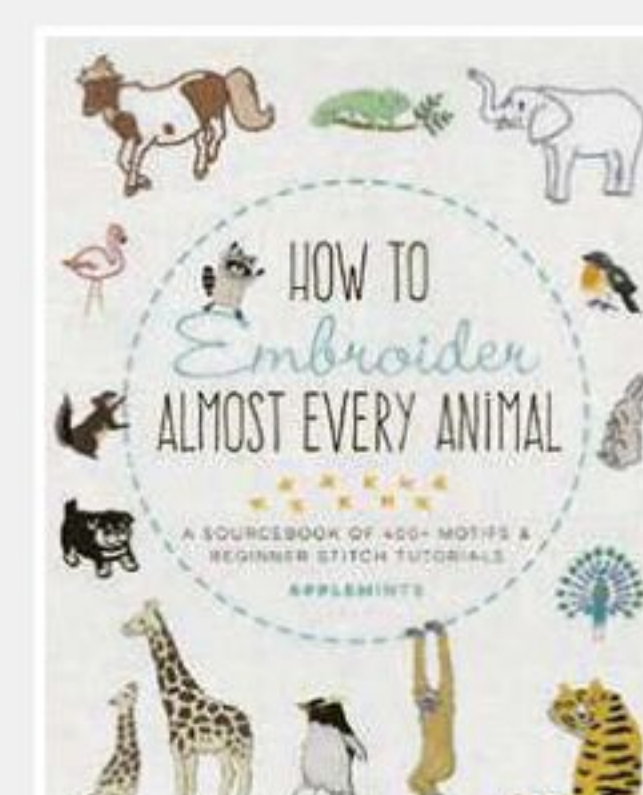
From using embroidery to stamping, *Mending With Love* by Noriko Misumi shows you how to make the most of your clothing and homeware.

£12.99 | Tuttle Publishing



Discover the fun of punch needle embroidery and the practical applications it offers with expert stitcher Marie Suarez's book *The Art of Punch Needle Embroidery*.

£12.99 | Search Press



Always be at the ready to stitch someone's favourite animal with over 400 motifs in *How to Embroider Almost Every Animal* by publisher Applemints.

£14.99 | Quarry Books



Fibre artist Micah Clasper-Torch from Los Angeles uses punch needle and hand sewing techniques to create textured coats and rugs, such as the Sedona coat shown above – and we've never wanted a coat more! www.micahclasper-torch.com

Learn with Joy



Not only does Joy Pachi, the designer behind Jooyco, create stunningly beautiful patterns inspired by nature, she also produces brilliant and clear embroidery tutorials. You can delve into Joy's library of technique videos on YouTube, including this charming cloud filling stitch guide shown on the right. www.jooyco.com





Fancy florals

The soothing tones of Yulia Anderson's new Warm Florals pattern is just what we needed to lift our spirits this month. The design uses nine different stitches, such as Bullion Knot and Fishbone Stitch, to create an array of textured flowers and sprigs in five earthy shades. The comprehensive PDF includes an in-depth tutorial for transferring the pattern, clear stitch guides and more.

www.matryoshkadollshop.etsy.com



CUSHION CRUSH

Sofa looking a little bare? Even if it's not, there's always room for one more cushion (trust us!) and we can't think of a better addition for Valentine's Day than this Multicoloured Hearts number from Sophie Allport. The brightly-bordered cushion uses textured stitching to create the rainbow heart and is a fun twist on Sophie's existing Hearts collection of homewares and accessories.

www.sophieallport.com



CRAFT CONQUESTS FROM HOME



Expand your stitching skills from the comfort of your own home with the Virtual Sewing & Stitchery Expo, 24-28th February. M Creative J are taking part in the event and their calendar is packed full of inspiring classes like the 'Stitch a Landscape Pin' workshop pictured above. Find a full list of the expo's classes through M Creative J's website, as well as their range of stunning PDF patterns. The online workshops will be available to anyone worldwide, or those in the USA can sign up for a kit-based class. www.mcreativej.com



Designer Maggie Jo's new monthly embroidery pattern subscription, Flourish Club, has launched. Aptly named because it's her goal to help stitchers flourish and grow their garden of projects – sign us up! www.maggiejosstudio.com



Cover
gift



Templates
for digital
subscribers
on p84

Coral creations

DIVE INTO THIS MONTH'S SET OF 25 MARINE MOTIFS
– PERFECT FOR MAKING OCEAN-INSPIRED
ACCESSORIES, DECORATIONS AND MORE

Under the sea



GIVE YOUR FAVOURITE CHAIR
A QUICK MAKEOVER WITH THIS
CORAL-COVERED CUSHION

Beachcombing



ADORN YOUR WALLS WITH
A PRETTY COLLECTION
OF FRAMED SHELLS

LUCY FREEMAN



Lucy is a textile artist based in Sheffield. She works with textured stitches in a modern and painterly style.

Back in 2018, she quit her day job to go full-time as an artist and now runs an online shop and regular events across the UK. With a focus on optimism and adventure, Lucy's aim is to create artwork bursting with joy and energy. Her wall hangings and framed embroideries celebrate the beauty of nature and her love for all things bright and botanical.
www.lucyfreeman.co.uk
[@lucyfreeman_design](https://www.instagram.com/lucyfreeman_design)





Coral hoop

MATERIALS

- Cotton fabric: 45x45cm, light blue
- Stranded cotton: 1 skein each of blue, dark green, lime green, mint green, grey, lilac, light lilac, orange, peach, pink, coral pink, light pink, purple, red, turquoise and yellow
- Embroidery hoop: 12cm diameter
- Basic embroidery kit

STITCHES USED

Full Knot Stitch, Satin Stitch, Split Stitch, Straight Stitch

- 01 Using six strands of light pink, work the pink coral in Full Knot Stitch. Stitch the coral's lines in Split Stitch with two strands of coral pink.
- 02 Using three strands, work the blue seaweed in Split Stitch using blue and add Straight Stitches in turquoise. Work the peach and red seaweed this way.
- 03 Work the purple, yellow and lime green coral in Satin Stitch using four strands. Using one strand of light lilac, work stripes of Split Stitch over the purple.
- 04 For the lilac coral, work in Straight Stitch using six strands of light lilac, crossing the stitches. Finish with Full Knot Stitch on top in three strands of lilac.
- 05 Work the green seaweed and remaining shapes in four strands of mint green, grey, orange, pink and turquoise. Add a line of Split Stitch in pink for the stem and Straight Stitch in dark green on each seaweed leaf.

→ TRANSFERRING THE DESIGNS



- 01 First, decide which design you want to stitch from the transfer sheet, then cut roughly around it, taking care to leave a small allowance all around. You should only have the section you want to transfer, but take care not to cut off any of the lines you want to transfer.

The designs are all printed in reverse so they transfer the right way round.

- 02 Press the fabric you want to transfer the design onto, so that it's smooth and crease-free, using a dry iron (so the fabric isn't damp).

Place your cut-out transfer sheet ink-side down on top of the right side of the fabric, making sure it is in exactly the position you want the transfer to be. Then carefully pin or tack it in place so it doesn't shift or move.

- 03 Set your iron to the hot, dry setting, then press on top for a few seconds. The longer you leave the iron in place, the darker the transfer lines will be. To check if the design has transferred, hold the iron in place and lift the corner of the paper, making sure not to dislodge the transfer sheet's position on the fabric. Press again until you are happy with the transfer.

- 04 Once the design has transferred, lift off the paper and your design is ready to embroider. Although the transfer markings will fade over time, especially if washed or exposed to light, they are permanent – so make sure they are covered with embroidery.

You can reuse the transfers three to four times depending on the fabric you use and how much ink you transfer.



Placemats

MATERIALS

- Ribbed woven cotton placemats: pink
- Stranded cotton: 1 skein of cream
- Tear-away stabiliser
- Basic embroidery kit

STITCHES USED

Split Stitch

- 01 Cut out and arrange your chosen transfers in groups of three: one larger coral and two smaller motifs to the left. Iron them onto tear-away stabiliser.
- 02 Place the stabiliser with the patterns onto the corners of the placemats and tack in place.
- 03 Sew the larger coral outline in Split Stitch using four strands of cream, working through both the stabiliser and the placemat.
- 04 Work the outlines of the remaining motifs in Split Stitch using two strands of cream.
- 05 Remove the tacking stitches and tear away the stabiliser to reveal your finished design.



NOTES

- Unless otherwise stated, work in two strands of thread.

Cushion

MATERIALS

- Cotton cushion cover: light blue
- Iron-on interfacing: 15x15cm
- Stranded cotton: 1 skein each of blue, brown, burgundy, cream, lilac, navy, orange, pink, turquoise, white, yellow
- Embroidery hoop: 12cm diameter
- Basic embroidery kit

STITCHES USED

Full Knot Stitch, Long and Short Stitch, Satin Stitch, Split Stitch, Straight Stitch

- 01 Attach the iron-on interfacing to the inside of the cushion cover, then mount the cover in your hoop.
- 02 Work the seaweed in blue Split Stitch. Add pink blooms and small turquoise lines in Straight Stitch.
- 03 Work the purple coral in Long and Short Stitch in lilac, adding turquoise to the tips. Outline in Split Stitch using one strand of blue. Work the brown coral in Satin Stitch using brown, burgundy and navy. Outline with Split Stitch in cream. Work the navy coral in Satin Stitch in navy, cream and yellow. Add Straight Stitches of white on the navy and outline in orange Split Stitch.
- 04 Fill the starfish with Full Knot Stitch in one strand of both cream and yellow. Add dashes in Straight Stitch and outline in Split Stitch using one strand of orange. Work the turquoise coral in Straight Stitch with turquoise and white. Outline with lilac Split Stitch.
- 05 Use Split Stitch in pink for the sea anemone, then work the base in orange Satin Stitch. Finish with yellow and burgundy outlines in Split Stitch, one strand.
- 06 Work the shell in Satin Stitch in cream, pink and white. Add lines of burgundy in Straight Stitch. →



Framed shells

MATERIALS

- Cotton fabric: 22x22cm, light blue
- Stranded cotton: 1 skein each of beige, blue, cobalt blue, light blue, navy blue, burgundy, cream, dark green, dark sage green, light green, sage green, yellow-green, grey, dark grey, light grey, orange, peach, pink, light pink, very light pink and yellow
- Embroidery hoop: 12cm diameter
- Double glass frame: 15x20cm
- Iron-on adhesive
- Double-sided tape
- Basic embroidery kit

STITCHES USED

Satin Stitch, Split Stitch, Straight Stitch

- 01 Begin by working the large blue shell in Satin Stitch, using two strands of light blue and adding light grey and cobalt blue to the lip. Add stripes of Straight Stitch in three strands of blue and angled dashes in one strand of cobalt blue. Outline with Split Stitch in one strand of cobalt blue.
- 02 For the spiral shell, use two strands of dark grey blended together with two strands of grey to work every third section of the spiral shell in Satin Stitch. Repeat for the remaining sections, changing threads to a blend of two light grey and two yellow, then a mix of two grey and two light grey strands. Outline in Split Stitch using two strands of dark grey.
- 03 For the green shell, work the lip in Satin Stitch in two strands of sage green. Then, add Straight Stitch using two strands of dark sage green. Following the shape of the outline for each stripe, fill the shell with lines of Split Stitch in two strands of light green, yellow-green and dark green. With a single strand of dark green, Split Stitch a line through the centre of each light green and yellow-green stripe. Finish with a Split Stitch outline in a single strand of grey.
- 04 Work the starfish in Satin Stitch using two strands of orange. Finish by adding a Straight Stitch down the centre of each arm in four strands of yellow.
- 05 Fill the navy and cream shell with Satin Stitch using two strands of cream and navy blue for the main part and beige for the lip. Using one strand, add dashes of Straight Stitches in navy blue at the tip of the shell and outline the shell with Split Stitch in grey.
- 06 Start the scallop shell by outlining the burgundy ridges in two strands of Split Stitch. Next, fill the shell within these ridges using Satin Stitch in sections of pink, peach, light pink and very light pink. Finish by adding single strands of burgundy and cream over the top in Straight Stitch to add definition.
- 07 Remove the fabric from the hoop and iron the adhesive onto the back. Use the hoop as a guide to draw a circle, cut out the circle and remove the paper from the backing. Position the fabric in the centre of the panes of glass and use small pieces of double-sided tape to secure it in place. Once you're happy with the position, insert it into the frame ready for display. 🌊

Current stitches



Hello, sunshine!

Looking at Elena Anich's Sun design is soothing our soul this month. The soft tones and serene expression offer a calming retreat as we wait for sunnier days to appear. Not only that, the beautiful stitches provide a relaxing way to fill the evenings. Elena has stitched her sun in a multitude of colourways – we fell for the gentle pinks and greys in this version. You could keep things pastel with some soft blues or go wild with a rainbow of neons. It all depends on which colours bring you the most joy! How would you choose to stitch it?

www.anicharthoop.etsy.com



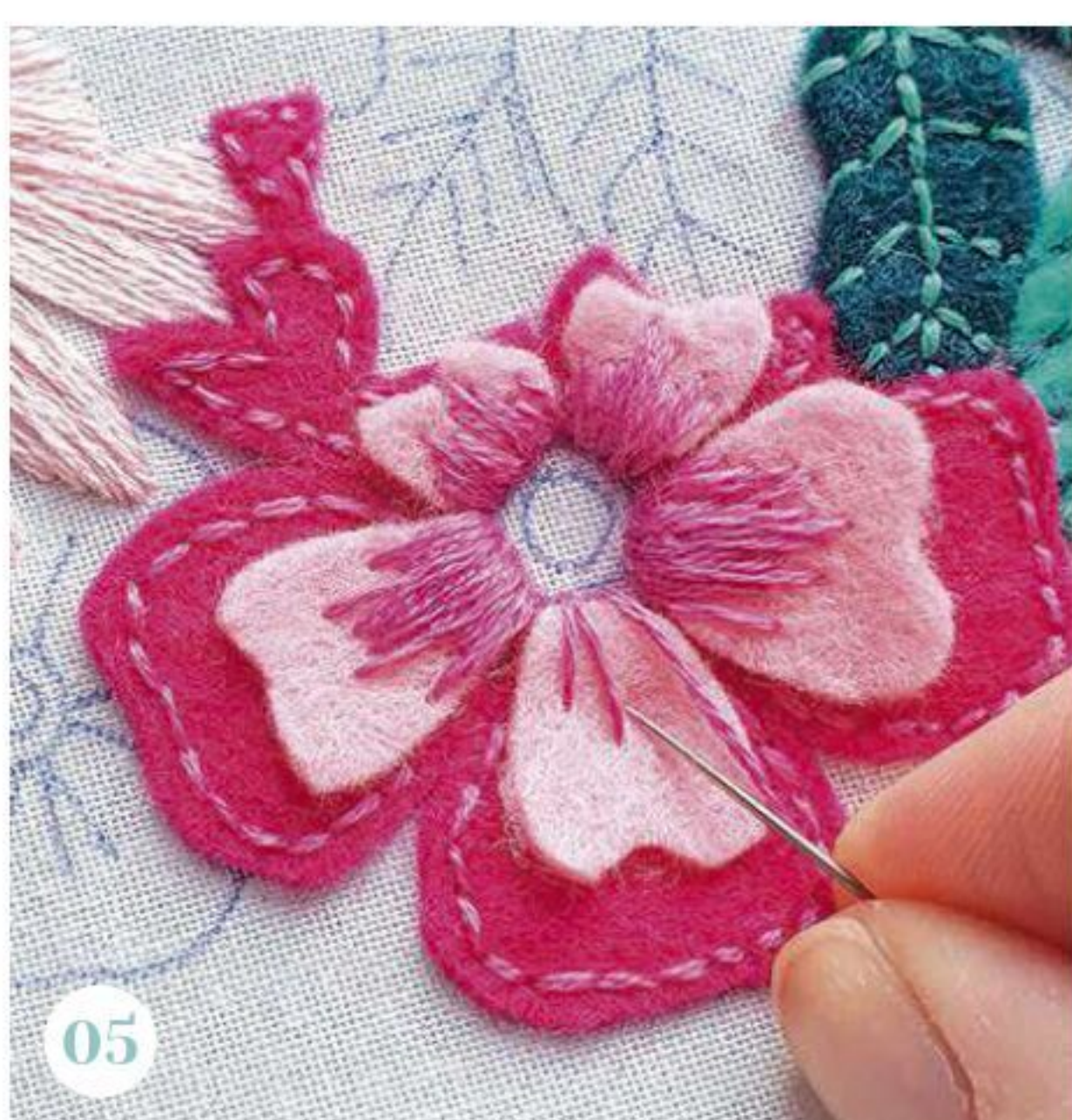


Gay it with flowers

COMBINE YOUR STITCHING WITH FELT
APPLIQUÉ TO MAKE THIS VIBRANT
FLORAL CUSHION FOR YOUR HOME

Designed by Georgie Emery →





MATERIALS

- Cotton fabric: 92x38cm (cut into 38x38cm, 21x38cm and 33x38cm pieces), light grey
- Stranded cotton: see Notes
- Felt: teal, turquoise, yellow-green, dark pink and light pink
- Medium pom-pom trim: 2m
- Cushion inner: 35x35cm
- Embroidery hoop: 20cm diameter
- Sewing machine with standard foot and zipper foot
- Basic embroidery kit

STITCHES USED

Backstitch, French Knots, Satin Stitch, Split Stitch, Straight Stitch

You just need one look at this gorgeous cushion to fall head over heels! With vivid shades and a cute pom-pom trim, this cheerful cushion can instantly lift the mood of a room – just pop it on your favourite armchair or use it to brighten up your bedroom. The design combines stitching with appliqué, a technique that layers felt with embroidery to create a textured piece. To jump straight into this project, turn to page 69 for illustrated guides on each of the stitches used throughout.

01 Transfer the full design onto your 38x38cm cotton fabric panel using your preferred method, being sure to position it centrally. We used a heat erasable pen and a lightbox to trace the template. Mount the fabric in your hoop and pull it taut like a drum.

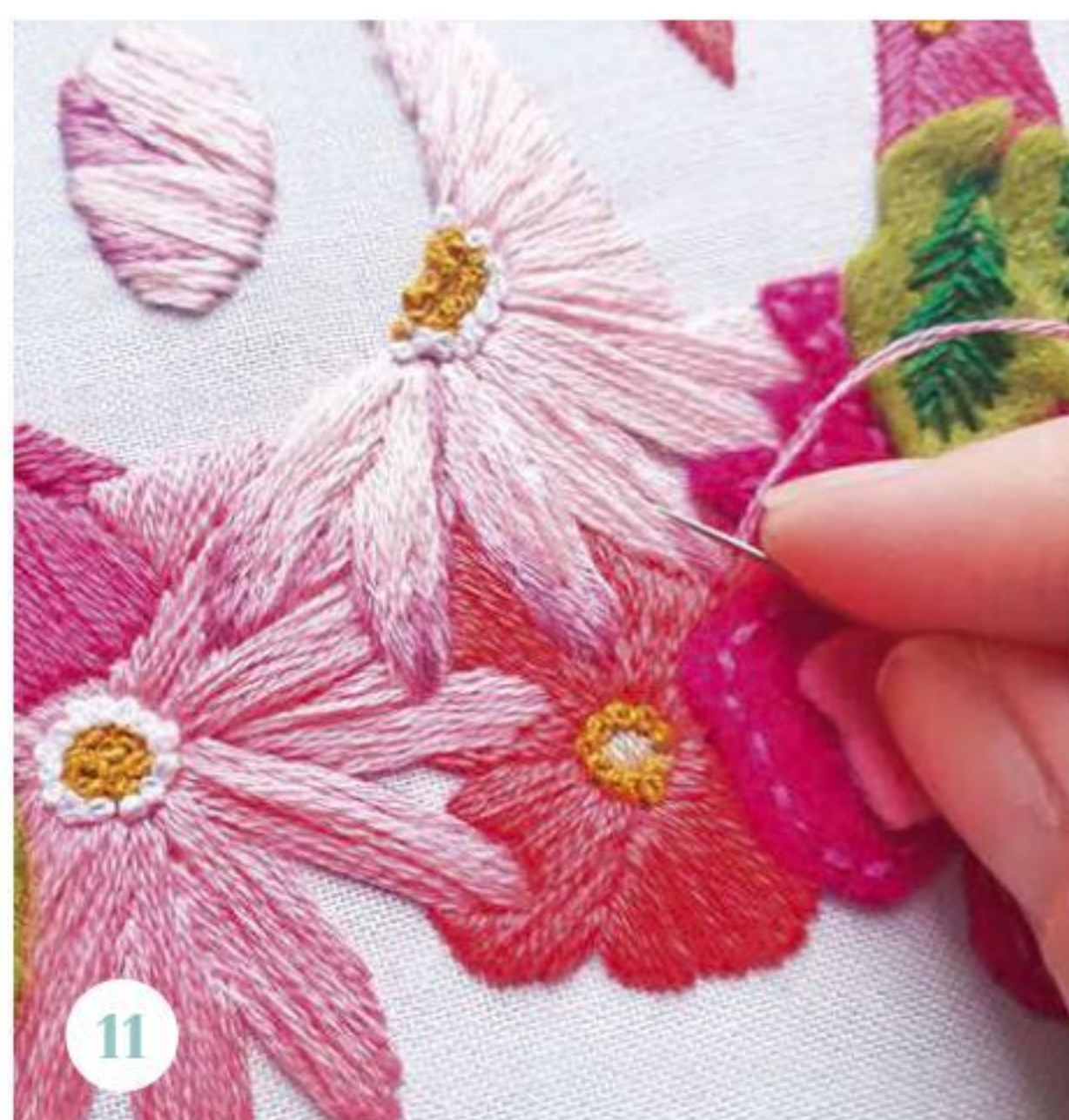
Begin by working the daisy petals in Satin Stitch using three strands of light pink, light plum or candy pink; see the Embroidery Guide on p21 for colour placement. Work the stitches outwards from the centre towards the tip of each petal. For this design, be sure not to trail your threads over the gaps in the stitching where the lettering is as it may show through the fabric from the front.

02 The daisy centres are stitched using French Knots in two strands of yellow to fill the centre of the circle and two strands of white to create the border of the circle.

03 To make the pattern pieces for this design you will need to cut out sections from the template – be sure to trace out the template onto a piece of paper first and cut that out so you can reuse the template multiple times. When tracing your template pattern pieces onto your felt, turn them upside-down so that when you cut them out and turn them over there won't be any pen marks on the right sides of your felt.

Cut out the sprig leaves from your template then trace them onto your teal and turquoise felt; refer to the Embroidery Guide for colour placement. Attach the felt to the fabric using Backstitch in two strands of dark teal or green, stitching down the centre of the leaves first and then the veins coming out from the centre. Use green to stitch on the teal felt leaves and dark teal to stitch on the turquoise felt leaves. Your final stitches at the end of each line should be positioned over the edge of the felt going into the fabric.

04 Make pattern pieces of the large petals from the three large flowers using



your template. Don't cut out the inner petal sections from each large petal as you will be creating texture by layering the felt in the next step. Trace around the pattern piece onto your dark pink felt and cut out. Work a line of Backstitch around each petal, about 3mm in from the edge, using two strands of pink to secure the felt to the fabric.

05 Cut out the inner petal pattern pieces for the large flowers. Trace around them onto light pink felt, then cut out and turn over. Position each one on top of the dark pink felt petals. Use two strands of plum to work Straight Stitches from the bottom of the petals towards their centre to secure the felt in place, stitching through all the layers. Work 7-9 of these Straight Stitches in varying lengths for each petal.

06 From the template, cut out the rest of the leaves and trace around them on the yellow-green felt. Cut out and position each leaf. Use two strands of dark green to work single Straight Stitches from the centre of the leaves halfway towards the outside edge. Start with a few stitches to secure the felt to the fabric and then fill in the gaps to achieve your desired density. You may find it easier to draw a line down the centre first as a guide.

07 For the sprig branches, work in Split Stitch using four strands of brown.

08 Work the petals of the small flowers in Satin Stitch using three strands of light red or pink. Refer to the Embroidery Guide for colour placement.

09 Work Satin Stitch to fill the inside of the centre circles for the large felt flowers and the small light red and pink flowers using two strands of cream.

10 Use two strands of dark teal or yellow to outline the centre of the flowers with a ring of French Knots. Work each French Knot closely together for a continuous line.

11 Add extra detail to the light pink daisies by adding some Straight Stitches in two strands of purple to the tips of each petal. Blend your stitches into the ones below by varying the length of the Straight Stitches when overlapping the colours to create a subtle shade transition.

12 Finish off the stitching by adding a neat Backstitch outline around each of the letter shapes using two strands of light pink.

13 Remove your fabric from the hoop. Press your stitching by placing it face down onto a clean white towel, which will protect the stitching and felt from being squashed



NOTES

- Find the template on p73.
- The fabric is Robert Kaufman Kona Cotton in Dove from www.thetartanreel.co.uk
- The pom-pom trim is Medium Pom-Pom Trim in Gold from www.ricketyrose.co.uk
- The felt is Petroleum (teal), Mermaid (turquoise), Popeye's Gal (yellow-green), Party (dark pink) and Bonbon (light pink) from www.cloudcraft.co.uk
- RS = right side(s).
- DMC Stranded Cotton: 1 skein each of B5200 (white), 07 (brown), 316 (purple), 602 (pink), 892 (light red), 963 (light pink), 3033 (cream), 3607 (plum), 3608 (light plum), 3708 (candy pink), 3808 (dark teal), 3818 (dark green), 3851 (green) and 3852 (yellow).



13



14



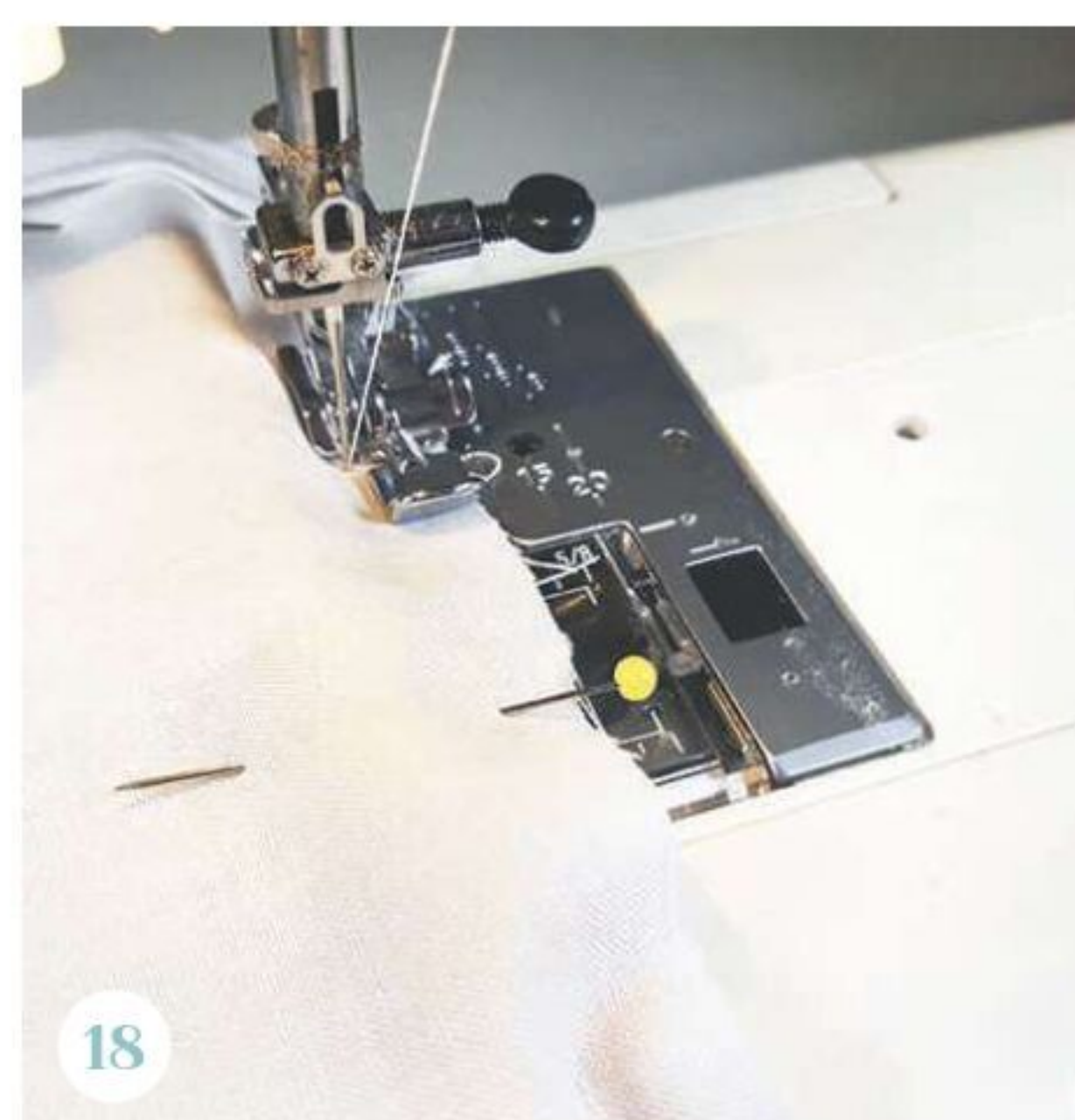
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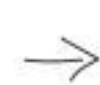
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17



18



TIPS & TRICKS

When cutting out your pattern pieces and your felt pieces, place them into piles so that you don't get the sections mixed up.

during the ironing process. Be sure to iron onto the back of the fabric using a low heat.

14 MAKING THE CUSHION

Take the 21x38cm and the 33x38cm fabric panels and fold and press a 1cm double hem along one long edge of each. To do this, simply fold the edge over by 1cm, press and then repeat this process so that the raw edge of the fabric is concealed within the fold. Machine stitch in place using a standard foot and straight stitches. These edges will be the opening at the back of the cushion.

15 Using an erasable pen, mark out a 1cm seam around the outside edge on the RS of the fabric. This mark may be visible after assembly so needs to be fully erasable.

16 Tack or pin your pom-pom trim onto the RS of your stitched piece, with the braid inside the seam and the pom-poms sitting inside the marked square.

17 With the right sides facing each other, place the smaller panel at the top of the front cushion panel and the larger one at the bottom, so that the two seam edges overlap each other. Pin both of the panels in place, paying extra attention to the corners as the pom-poms can be very bulky in these areas.

18 Switch to the zipper foot on your sewing machine and sew all the way around the edge of the cushion, using a 1cm seam allowance. Take care not to trap any of the pom-poms in your seam – they might move around as you sew. Trim the corners, then turn through to the RS and press the seams. The envelope style of this cushion cover means you don't need to attach press studs or use buttons. When choosing a cushion inner to go inside your cover we recommend a 35x35cm standard inner. However, if you prefer a plumper look, you could use a 40x40cm inner instead. 📌

GEORGIE EMERY



Georgie lives in Gloucestershire, draws her inspiration from nature and loves to experiment with a variety of techniques to create lively and colourful designs. She's never without her stitching!
www.georgiekemery.etsy.com
[@georgie.k.emery](https://www.instagram.com/georgie.k.emery)

Embroidery guide

SMALL FLOWERS

Petals: Satin Stitch, light red or pink, 3 strands

Centre: Satin Stitch, cream, 2 strands

Centre border: French Knots, yellow, 2 strands

SPRIGS

Large leaves: Felt, teal

Large leaf details: Backstitch, green, 2 strands

Small leaves: Felt, turquoise

Small leaf details: Backstitch, dark teal, 2 strands

Branch: Split Stitch, brown, 4 strands

LETTERING

Letter outline: Backstitch, light pink, 2 strands



DAISIES

Petals: Satin Stitch, light pink, light plum or candy pink, 3 strands

Light pink petal details: Straight Stitch, purple, 2 strands

Centre: French Knots, yellow, 2 strands

Centre border: French Knots, white, 2 strands

LEAVES

Leaves: Felt, yellow-green

Leaf details: Straight Stitch, dark green, 2 strands

LARGE FLOWERS

Large petals: Felt, dark pink

Large petal outline: Backstitch, pink, 2 strands

Inner petals: Felt, light pink

Inner petal details: Straight Stitch, plum, 2 strands

Centre: Satin Stitch, cream, 2 strands

Centre border: French Knots, dark teal, 2 strands

Irem loves to create intricately stitched pieces of an imagined world and has just stitched her first children's book



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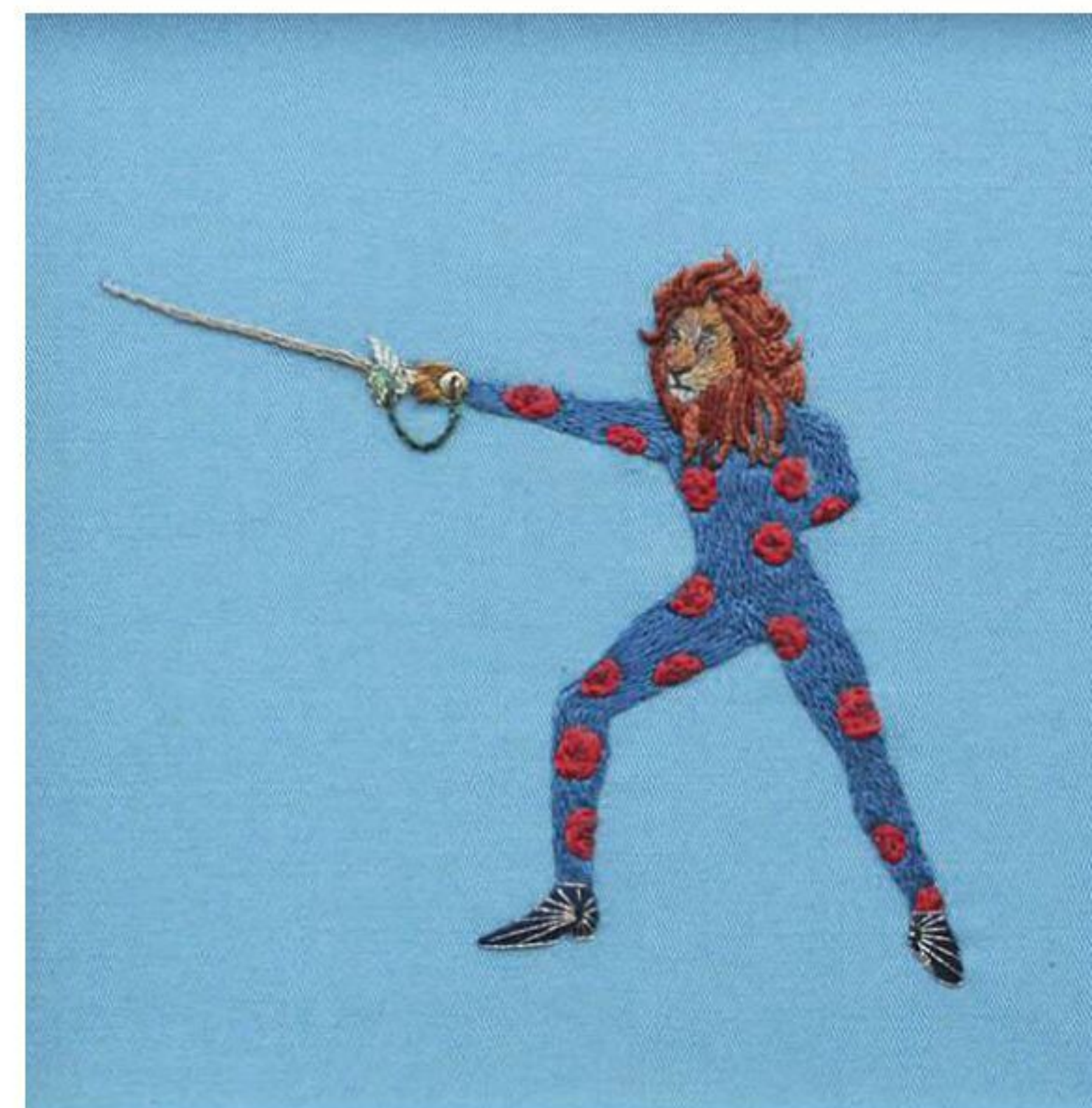
Irem Yazici

ENTER THE MAGICAL, SURREAL AND MINIATURE
WORLD OF FIBRE ARTIST AND ILLUSTRATOR
IREM YAZICI, AKA BAOBAP HANDMADE

Words by Lara Watson



The characters within Irem's work are playful, vibrant and often fantastical in style



There's something captivating about a world in miniature, isn't there? Especially a fantastical world, made up of unlikely characters, bright colours, varied textures and gorgeous threads. Turkish artist Irem Yazici creates the most enchanting scenes, straight from a child-like imagination. And, funnily enough, she's just illustrated and stitched her first children's book – eight months of solid stitching during lockdown, with only 12 days' break.

"I used to draw things when I was a kid in a very, very small way," says Irem, of her style. "When working in tiny areas, adding details increases my connection with what I make. I think people who view my work feel the same when they see those tiny details." Irem believes the impact of details in miniature work is greater than for any other scale. "Noticing those details makes you feel like you've found a treasure in an unexpected moment," she explains.

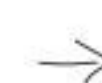
On visits to her seamstress grandmother as a child, Irem was captivated by the various sewing tools, threads and fabrics in her house. "I used to play with her sewing materials and try to make something in my own way," says Irem. "I tried cross stitch for the first time there and my mother showed me how to do it. I was very impressed to see what I could make by using a single needle." It took until 2014, however, for Irem to "spontaneously start embroidering". "On a random day, I bought some fabric and threads, went home and started," she says. "I think the golden connection occurred in that moment."

There's a piece of her childhood that left an even deeper impression, however. "There's an embroidered work in my mother's house, which she stitched when she was a young girl," says Irem. "It drew my attention because it was made in a different way than the other artworks I'd seen, which

were only paintings." The piece is a magical flower garden scene, with a fountain in the middle stitched using lots of techniques – from French knots to chain stitch. "This is actually something I have just realised about myself: I believe that this embroidered work of my mother's has formed the core of my style. When I first started to embroider, I was instinctively using many techniques when I had not yet developed a vision. From the beginning of my journey, I've always been a fan of using various techniques since the visual richness they create and the unexpected texture when they come together are the elements that satisfy me the most in fibre arts."

Other than her mother, Irem is most inspired by the opportunity to create her own world through what she makes. "Knowing that the mind has unlimited creative power inspires me most. Unexpected and unconventional images, sounds, textures and palettes are what impress me right now. The creations I can see in this limitlessness have a stimulating effect for me and for my art," she says.

Irem enjoys the freedom of creating personal works at the moment, exploring her sketches and conjured worlds. "Many things can qualify as art because I think



"When working in tiny areas, adding details increases my connection with what I make. I think people who view my work feel the same..."

Everywhere you look in Irem's amazing creations, you'll find little details hidden in the threads



→ an artwork is something a person creates out of parts of their soul," she says. "For example, when you see a handmade dress or when you taste a meal, you sense and feel the traces of the person who made it – that makes it an artwork. That's why something called 'craft' can also be considered art, because it is possible to see the spirit traces of a person in everything that is handmade." Irem believes the reason that embroidery is still not seen as an art form by many is because of the lingering perception of "worthless housework done by women". "This perception continues despite embroidery living its golden age and

the efforts of some embroidery artists to raise awareness about this issue," says Irem. "As a fibre artist, I find this very frustrating. Artists are already obliged to defend and explain themselves on many issues such as their pricing or the substance of their work and it just creates another burden. Now though, we are living in a magnificent era where things transform and change very quickly. I believe that this perception will weaken and disappear in the next few years by the awareness that is raised on social media."

Irem always wanted to be an artist, but struggled to find the right financial and moral support. She went to university and continued to draw, make and produce things, but her real journey with art began that day in 2014, when she bought her materials on a whim. "My first embroidered works consisted of miniature landscapes inspired by photographs," Irem recalls. "I thought it would be great if I could make a living from what I love to make. So I turned my embroidery into useful items such as jewellery and purses. However, when you look at my drawings, they consist of more fantastical stuff. I thought: Why don't I use embroidery as an art tool to fully express myself? From that moment on, I've been an artist."

So, what are Irem's tips for discovering the artist in yourself? "Compare yourself only by your creations, not others," she says. "Listen to your inner voice and try to find what belongs to you and to your spirit." Irem believes the diversity in our different spirits and the expressions of these is what makes us unique, and that being different is nothing to be afraid of. "Express your true self," she says. "Because it's the most valid and valuable thing." 🌟

See more of Irem's work at www.baobap.co and in Princess Pinecone and the Wee Royals written by C.C. Bernstein







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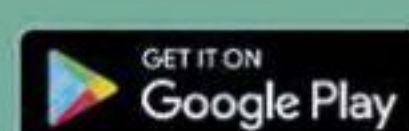
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New arrival

EMBROIDER SWEET FLORALS AND LADYBIRDS
ONTO A SOFT LINEN BONNET TO CREATE
YOUR OWN TREASURED HEIRLOOM

Designer Jevgenija Medvedeva →





Stitch Guide

Turn to
PAGE 69



01



02



03



04



05



06

MATERIALS

- Linen baby bonnet of your choice
- Stranded cotton: 1 skein each of black, dark green, light green, light pink, red and yellow
- Tapestry wool: 1 skein each of light blue and white
- Basic embroidery kit

STITCHES USED

French Knots, Lazy Daisy Stitch, Satin Stitch, Stem Stitch, Straight Stitch, Woven Wheel Stitch

NOTES

- Find the template on p74.

- 01** Transfer the design onto both sides of the bonnet using your preferred method - taking care to position it symmetrically. Remember to enlarge or reduce the template to fit the size of the bonnet if you need to. To make stitching the bonnet easier, don't pull your needle all the way through the side of the bonnet. Instead, work on top of the fabric. Do this by pushing your needle horizontally through to the entry point of your next stitch while finishing your previous one.

For the leafy sprigs and rose leaves, use three strands of light green to work Lazy Daisy Stitch for the small leaves and Stem Stitch for the stems and to fill the larger leaves. Sew the dark green leaves in Straight Stitch using six strands of dark green, working each side of the leaf in diagonal stitches, from the centre line outwards.

- 02** Work the small flowers in Straight Stitch using the light blue tapestry wool.
- 03** For the large white daisy flower, use Satin Stitch and the white tapestry wool to fill in each of the petals. Next, add a few Straight Stitches in six strands of yellow to the base of each petal. Then, fill the centre of the large daisy with a cluster of French Knots using six strands of yellow.

- 04** Work the roses as a Woven Wheel Stitch using six strands of light pink.

- 05** Moving onto the small chamomile flowers, work the petals in Straight Stitch using white tapestry wool. Then, add a French Knot in six strands of yellow to the centre of each flower.

- 06** For the ladybirds, work the wings in Satin Stitch using six strands of red and the body in six strands of black. Add French Knots in three strands of black for the head and wing dots. Finish by adding the antennae in Straight Stitch using three strands of black. Now, this adorable bonnet is ready to wear. 🐞

JEVGENIJA MEDVEDEVA



Jevgenija has always been attracted to arts and crafts. After the birth of her children, she was inspired to turn her small-time hobbies of sketching and embroidering into a full-time business creating baby bonnets and custom embroidered clothing.
www.mammabearbabybonnets.etsy.com



Stitch Workshop

Cast On Stitch



SHIKIRA ALLEYNE



South London-born Shikira's passion for textiles was first ignited at school

– as a teenager, she would sit for hours embroidering her clothes so they would sparkle and stand out. Her most recent designs are all about embracing her Afro-Caribbean heritage. Shikira loves to inspire like-minded crafty souls with her patterns and workshops. www.kreativepursuit.com

GIVE YOUR CLOTHING AND ACCESSORIES A MODERN FLORAL UPDATE USING A TRADITIONAL TECHNIQUE, CAST ON STITCH – A TEXTURED, PETAL-LIKE STITCH

Cast On Stitch, also known as Ring Picot Stitch, is mostly used for stitching flowers and is commonly found in stumpwork and Brazilian embroidery – a type of surface embroidery that uses rayon thread instead of cotton or wool. The stitch involves holding loops of

thread on one needle or two held together (ideally, milliners or chenille needles due to their long length and narrow eyes) before removing one needle and pulling your thread through the loops with the other needle. This creates a curved, raised texture that looks just like a flower petal. →



HOW TO WORK CAST ON STITCH



01 Make a stitch from one point to another. The distance between these points will determine the length of the stitch. Bring your needle up through the fabric at the first point and back down through the second point, but don't pull it all the way through the fabric. You can do this stitch with one needle or lay a second alongside the needle in the fabric to create larger loops.



02 Hold the needles in one hand and create the loops with the other. Cross the thread over and loop it around your finger, then slide the loop onto the needles and pull it gently so the loops sit snugly around the needles. Continue in this way, adding as many loops as you need to fill the length of the stitch. When you've added all your loops, remove the additional needle.



03 Next, pull the main needle forwards through all of the loops and out of the fabric. The loops should now be gathered on the strand of thread. Keep pulling until all the thread is out and the loops are close to the fabric. Position the ring of loops so they lay flat and all the knots of each loop are on the outer edge. Place your needle back down into the fabric at the end of the stitch.



04 To form a Cast On Stitch rose, imagine there is a small triangle inside the marked outline of the circle. Bring your needle up at point one and down at point two and work the Cast On Stitch. Repeat, starting at the end of the previous stitch and down at the next point of the triangle. Once you've completed the inner triangle, then add more stitches behind to fill the circle.



MATERIALS

- Stretch velvet: light blue
- Stranded cotton: 1 skein each of coral, green, orange, soft pink and yellow
- Sewing machine (optional)
- Padded headband (which measures 4cm at its widest point)
- Strong, clear craft glue
- Ribbed ribbon: 1cm wide
- Basic embroidery kit

STITCHES USED

Bullion Knot, Cast On Stitch, Fishbone Stitch, French Knots, Loop Stitch, Satin Stitch

NOTES

- Find the template on p80.
- RS = right side(s).

01 Cut out the template and fold the stretch velvet in half. Place the long straight edge of the template against the fold of the fabric and pin in place. Cut around the three other sides of the template, through both layers of fabric. Remove the template and unfold so you have one complete piece that's double the size. Transfer the design from the template onto both ends using your preferred method.

02 Make roses inside the larger circles in the pattern. Work each rose using Cast On Stitch in two strands of soft pink, following the instructions in step 4 on the opposite page. Work 8 or 9 loops per Cast On Stitch petal.

03 Next, cover the outlines of the small circles with Bullion Knot using two strands of coral. To work this stitch, pretend there is an imaginary square inside the circle. Bring your needle up through the fabric of the first point of your square and back down into the next point, then back up into the first point, keeping the needle on top of the fabric. Coil the thread around the needle 8 or 9 times. Pull the needle through the loops, keeping the coils wrapped and pulling them close to the fabric, then insert the needle back down into the fabric. Repeat three more times, going around until the square is complete.

04 Using two strands of yellow, fill each of the Bullion Knot squares with 3 or 4 French Knots. Add French Knots for the dots on the pattern in four strands of yellow and one in the centre of each Cast On Stitch rose using four strands of coral.

05 Fill in the biggest flower with Satin Stitch using two stands of orange, stitching each petal separately. Next, fill the centre of the flower with Loop Stitches in two strands of yellow. Then, stitch the leaves in Fishbone Stitch using two strands of green.

06 With the RS together, pin the seams of the fabric lengthways and sew a line of straight stitch 5mm from the seam, leaving an opening about 6-7cm wide to allow the headband to fit inside. You can use a sewing machine if you have one or work this part by hand. Turn the fabric through so the embroidery is right side out. Push one end of the fabric onto the headband until it gets to the corner and pull the other end on. With the fabric covering the headband, push the two sides of the fabric together and close it with blanket stitch. Finish off by gluing the ribbed ribbon to the fabric, on the underside of the headband, to hide the stitched seam. Allow this to dry completely before wearing. 🧵

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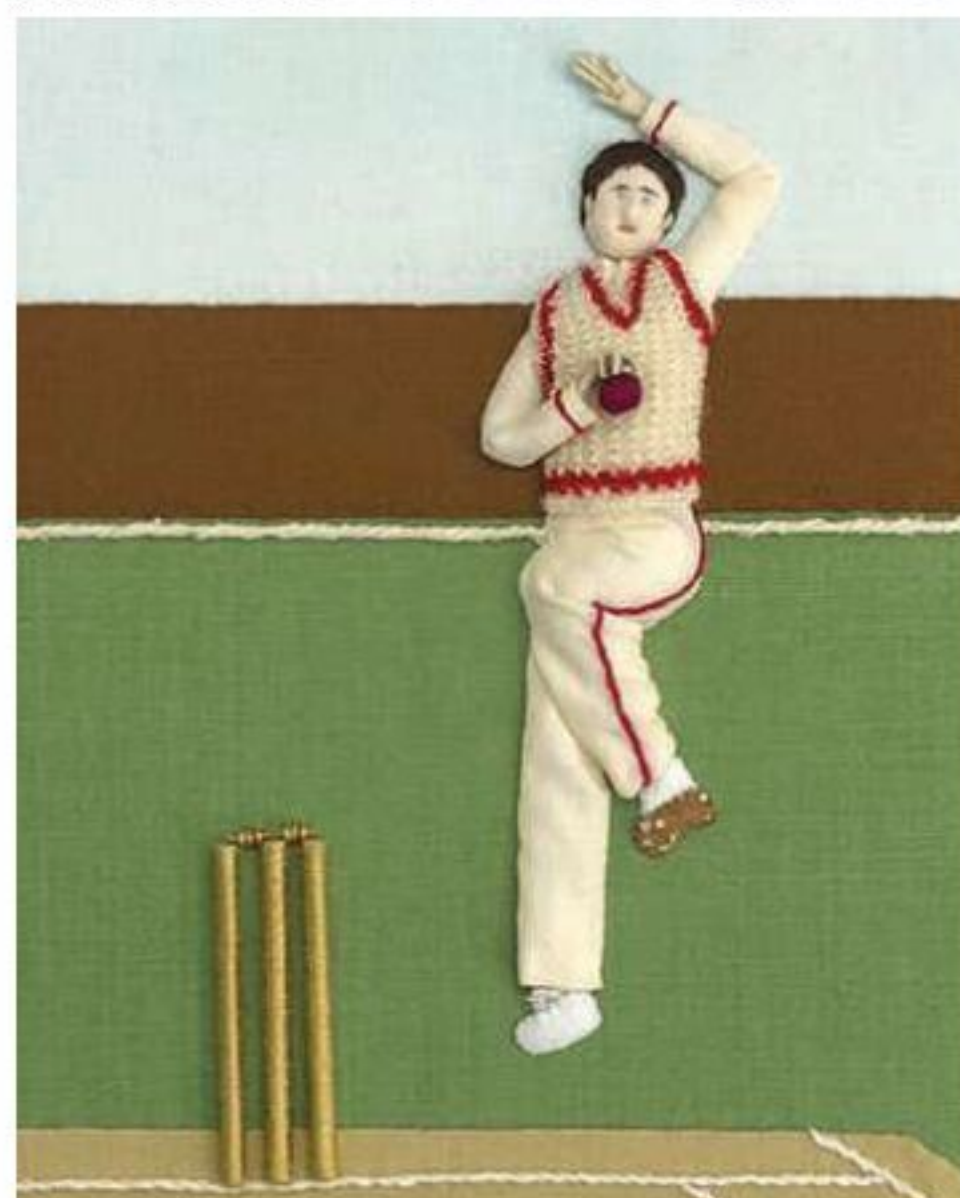
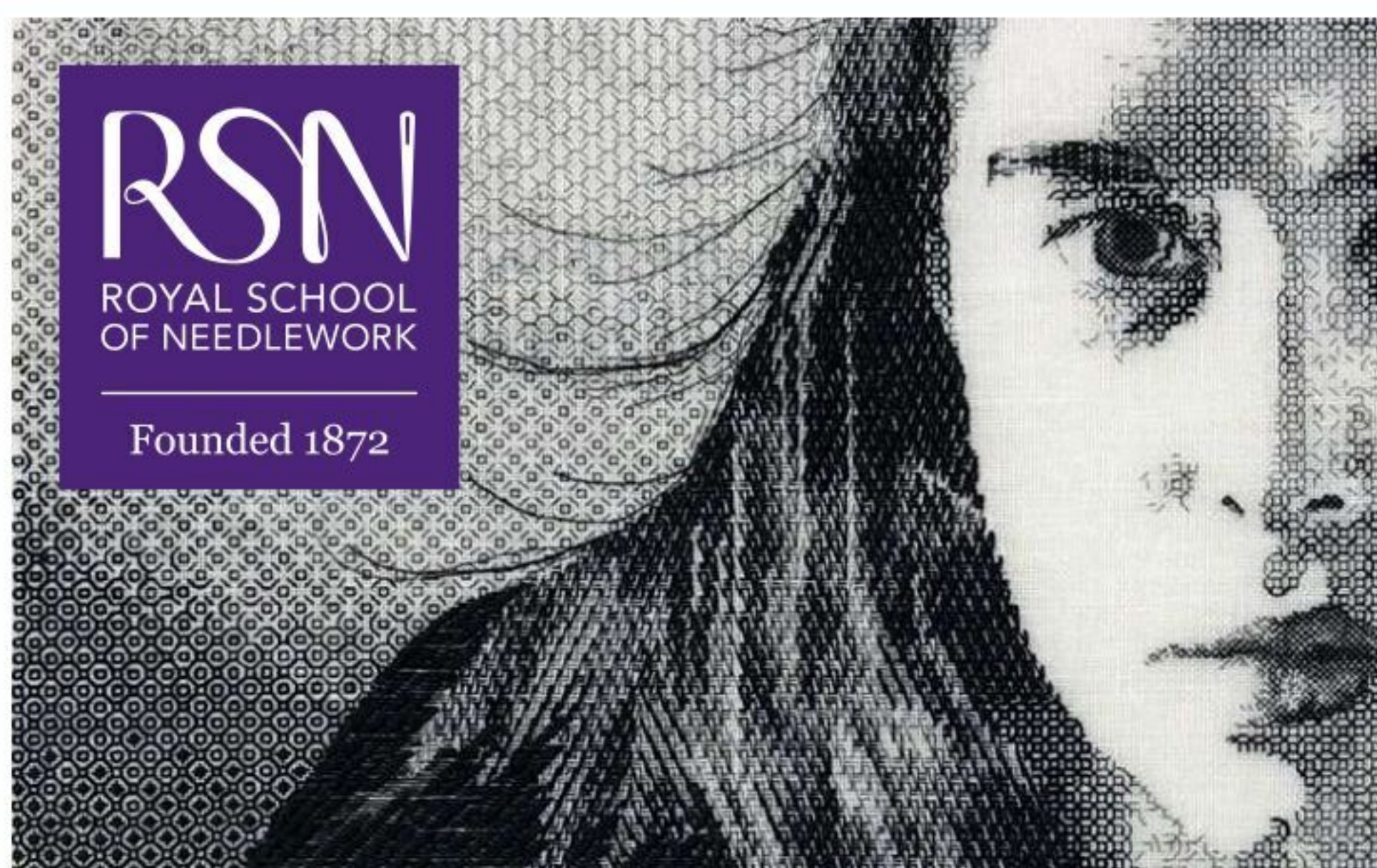
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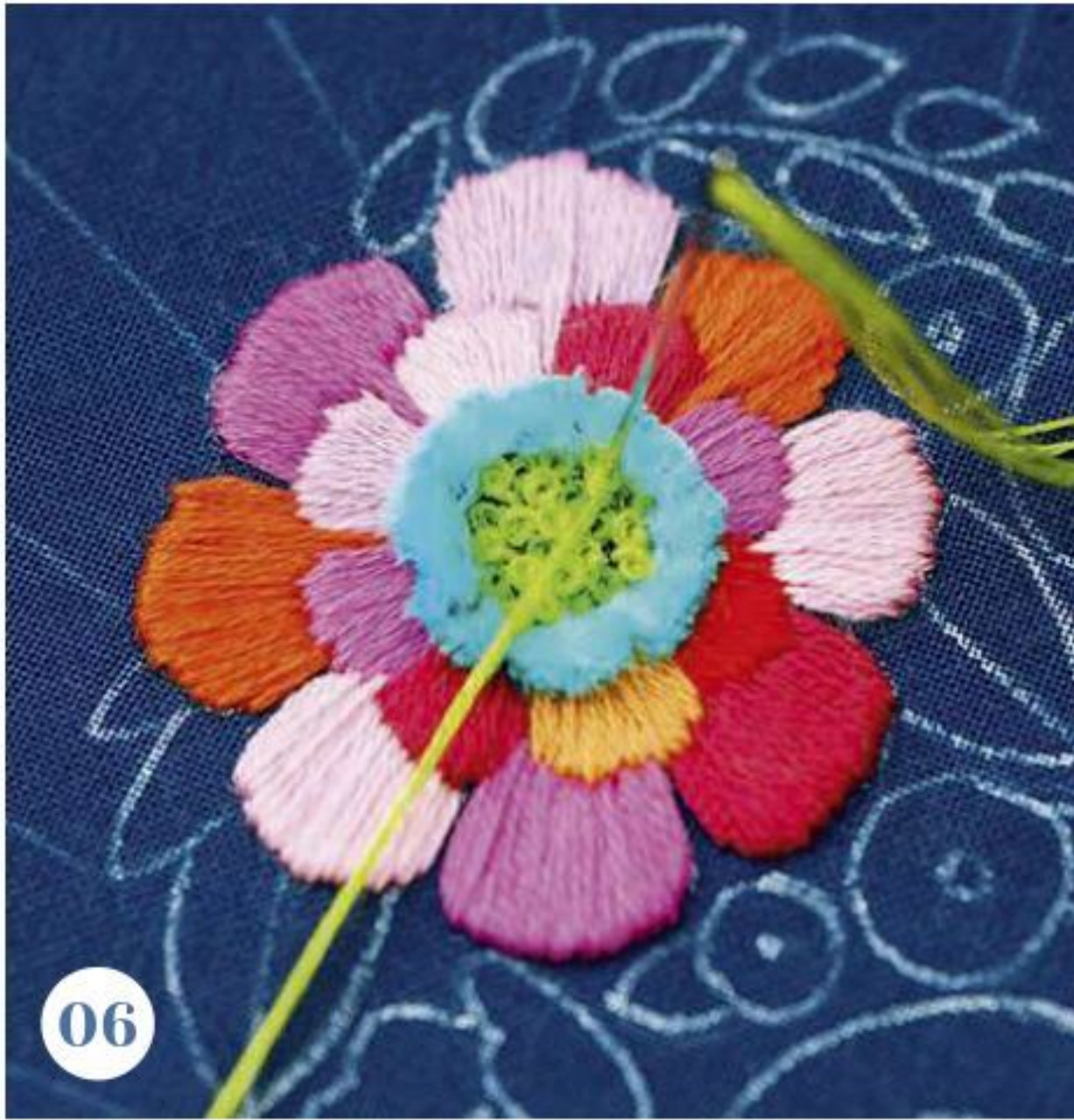
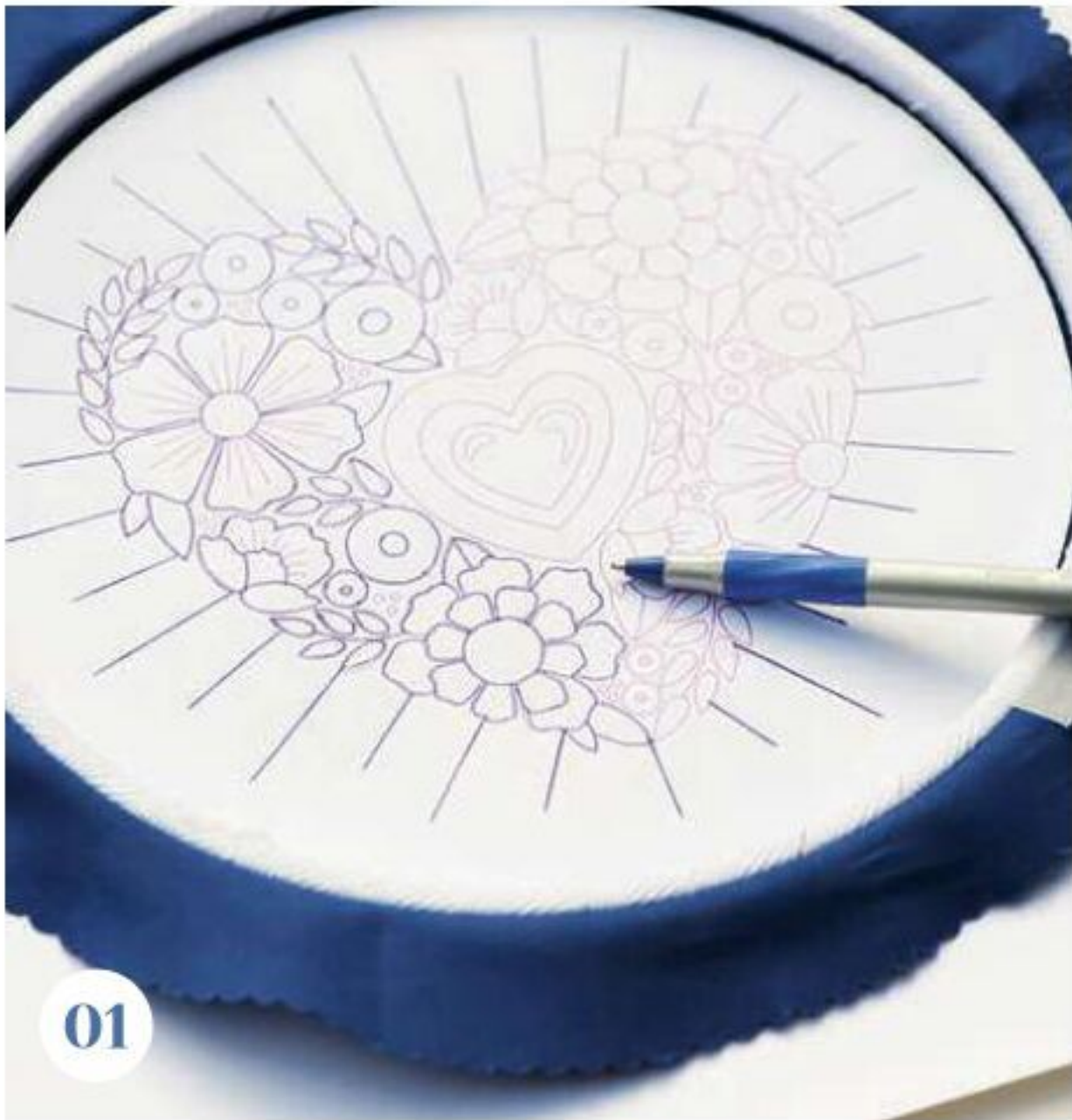


Love blossoms

PLAY AROUND WITH TEXTURES AND COLOURS
IN THIS FELT-FILLED HEART – IT'S SURE TO
BRIGHTEN ANYONE'S DAY!

Designer Anne Oliver





MATERIALS

- Cotton fabric: 40x40cm, navy
- Stranded cotton: 1 skein each of royal blue, green, bright green, light green, orange, dark orange, light orange, pink, dark pink, light pink, red, dark turquoise, light turquoise and white
- Felt: 6x6cm each of aqua, orange, dark pink and light pink
- 11/0 seed beads: green and turquoise
- Embroidery hoop: 20cm diameter

STITCHES USED

Backstitch, French Knots, Satin Stitch, Split Stitch, Straight Stitch, Turkey Stitch

NOTES

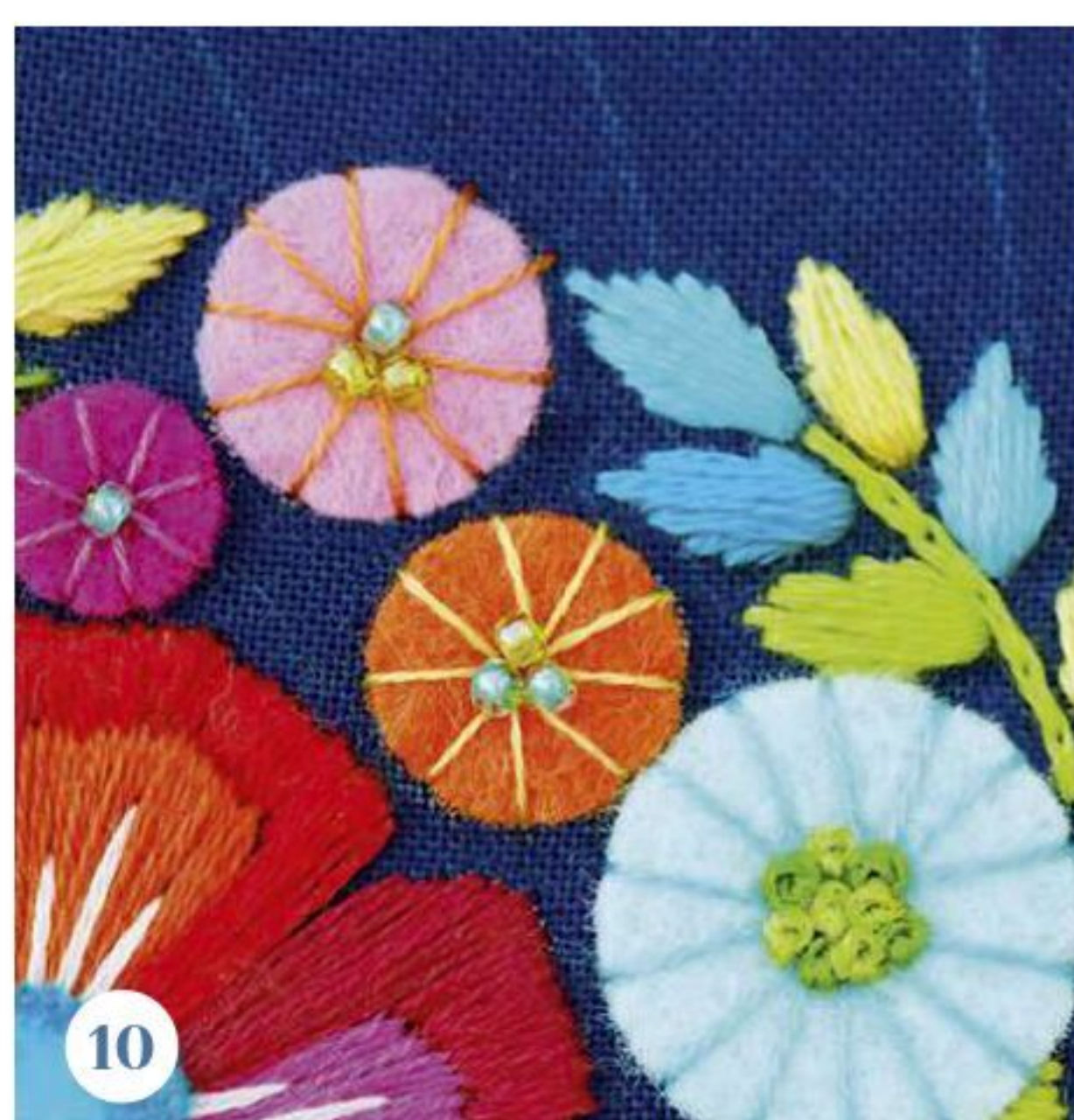
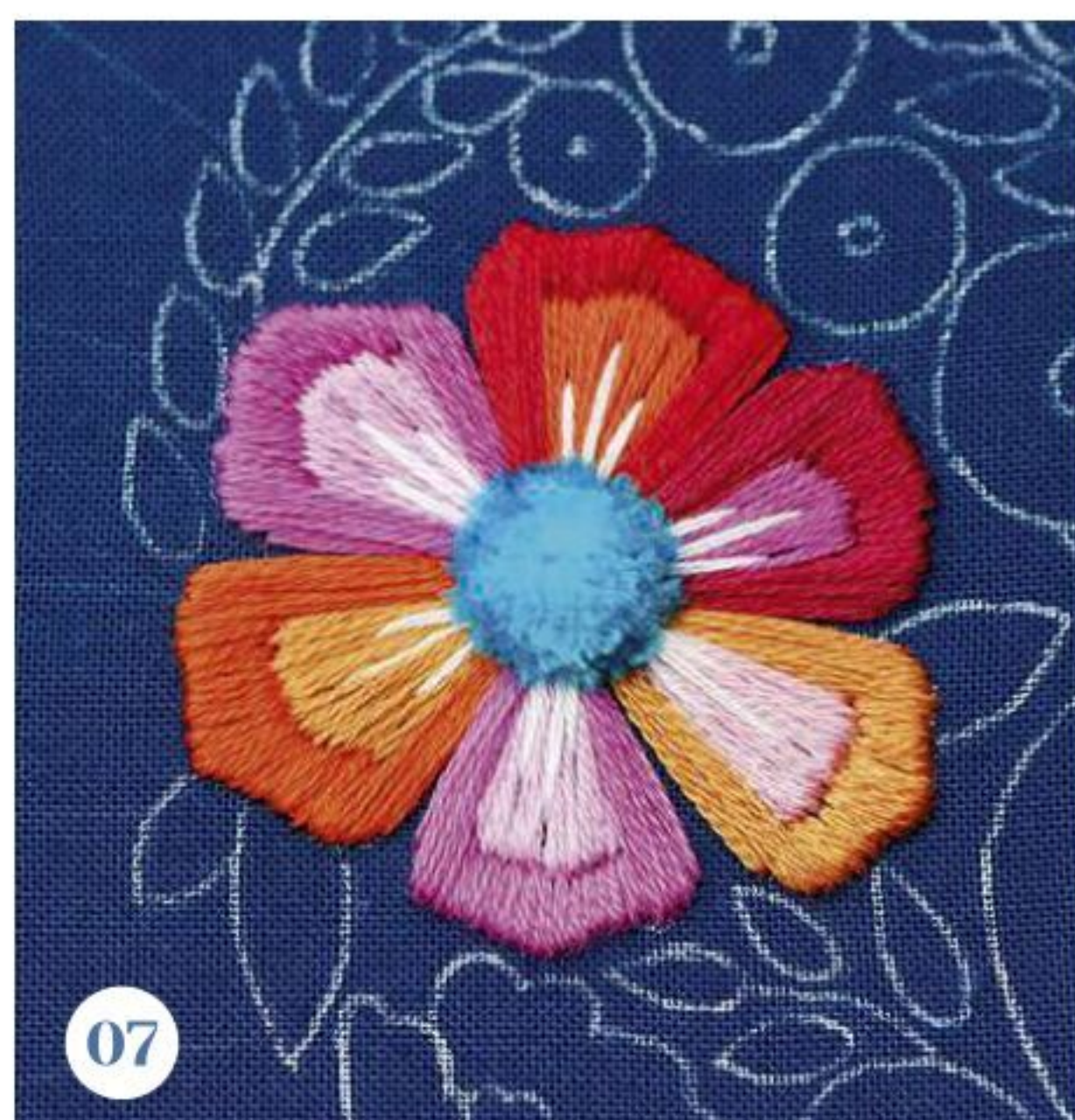
- Find the template on p76.
- Unless otherwise stated, use three strands of thread for stitching throughout.

- 01
- Transfer the design from the template using your preferred method. We used white carbon paper and a ballpoint pen, then a white gel pen. Tightly stretch your fabric in the hoop, inserting backwards so the fabric lays flat against your work surface. Cut the carbon paper so it fits inside the hoop and place carbon-side down on the fabric. Place the pattern on top of the carbon paper and tape it in place so it won't move. Trace over the design with a ballpoint pen, using a very firm pressure. Remove the paper and check to make sure all of your lines have transferred. Go over any faint lines using a white gel pen.
- 02
- For all of the flower petals and the single leaves, use Split Stitch to outline each shape, then fill with Satin Stitch over the stitched edge. The direction of this Satin Stitch should angle from the outside edge of the petals towards the centre. Stitch the various flower petals in orange, dark orange, light orange, pink, dark pink, light pink and red. Stitch single leaves in green, bright green, dark turquoise and light turquoise. Refer to the Embroidery Guide on p38 for placement.
- 03
- For the six-petaled flowers, add three Straight Stitches using two strands of white thread in the centre of each interior

- petal. Add a line of Straight Stitch down the centre of some of the large single leaves in either light green or light turquoise.
- 04
- In the centre of the layered flowers, use six strands of light turquoise to work two rings of Turkey Stitch around the outside border of the centre circle.
- 05
- Trim the loops of the Turkey Stitch to about 3mm, then gently rub over the trimmed stitches to make them fluffy.
- 06
- Fill the centre of the Turkey Stitch ring with French Knots, using three strands of bright green and green.
- 07
- Next, work the centre of the large six-petaled flowers. Use six strands of dark turquoise to work two rings of Turkey Stitch around the outside border of the centre circle. Fill the remainder of the centre with Turkey Stitch, this time using six strands of light turquoise. Trim all of the loops to 3mm and fluff the threads as before.
- 08
- Once the three-petaled flowers have been filled with Satin Stitch, work seven Straight Stitches using red, light pink or pink inside the largest petal. Fill the bottom centre of these flowers with a triangle of eight turquoise seed beads and then add a row of six green seed beads along the top.

Stitch Guide

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TIPS & TRICKS

• White gel ink is permanent, so make sure you trace carefully and cover all of the lines with your stitching as they won't wash out.

• To keep your fabric tight the whole time you're stitching, wrap the inner hoop with cotton twill tape. This will allow the hoop to squeeze the fabric more tightly and keep it from loosening as you stitch. Tight fabric means you can achieve more accurate stitches.

09 Now, for the leaf sprigs, use Split Stitch in light green for the stems. Work Satin Stitch in each small leaf using green, bright green, light green, dark turquoise and light turquoise. Refer to the Embroidery Guide on p38 for colour placement. Start by bringing your needle up on the outside edge of the leaf and bringing it down at the bottom-centre of the leaf. Then, work your way up the leaf towards the point.

10 Make each round flower by cutting out a circle of felt using the template. Attach the felt to your fabric using one strand of thread and Straight Stitch, starting at the centre and radiating outwards around the circle. In the centre of the large felt flowers, stitch a cluster of French Knots. In the centre of the medium felt flowers, sew three seed beads, using one strand of thread to attach each bead. Sew one seed bead in the centre of the smallest felt flowers. Mix and match the colours of felt and stranded cotton or refer to the Embroidery Guide on p38.

11 For the central heart, use three strands of bright green in Split Stitch to outline the shape. Then, fill with Satin Stitch over the stitched edge, angling your stitches from the outside edge towards the centre. With two

strands of white, Backstitch an outline around the heart. Add French Knots in two strands of white about 3mm apart around this outline.

12 Cut the heart out of dark pink felt using the template. Then, attach it to the fabric with Straight Stitches in one strand of dark pink, just as you did before. Stitch a circle of French Knots in the centre with dark orange, pink, orange and light orange. Add the white dots scattered throughout the design using French Knots in two strands of white. Finish by stitching the radiating lines in long Straight Stitches using royal blue. If you wish to display your finished stitching in the hoop, turn to p69 for our guide to do just that. 🧵

ANNE OLIVER



Anne is a designer who loves fun stitches and lots of colour. Chasing that spark of imagination, picking the fabrics, colours and threads as she creates each design is the definition of 'happy days' to her!
www.lolliandgrace.com @lolliandgrace

Embroidery guide

SIX-PETALED FLOWERS

Petal outlines: Split Stitch, orange, dark orange, light orange, pink, dark pink, light pink and red, 3 strands
Petals: Satin Stitch, orange, dark orange, light orange, pink, dark pink, light pink and red, 3 strands
Petal details: Straight Stitch, white, 2 strands
Centre border: Turkey Stitch, dark turquoise, 6 strands
Centre: Turkey Stitch, light turquoise, 6 strands

LARGE SINGLE LEAVES

Leaf outlines: Split Stitch, green, bright green, dark turquoise and light turquoise, 3 strands
Leaves: Satin Stitch, green, bright green, dark turquoise and light turquoise, 3 strands
Leaf detail: Straight Stitch, light green and light turquoise, 3 strands

RADIATING LINES

Lines: Straight Stitch, royal blue, 3 strands

LAYERED FLOWERS

Petal outlines: Split Stitch, orange, dark orange, light orange, pink, dark pink, light pink and red, 3 strands
Petals: Satin Stitch, orange, dark orange, light orange, pink, dark pink, light pink and red, 3 strands
Centre border: Turkey Stitch, light turquoise, 6 strands
Centre: French Knots, green and bright green, 3 strands

CENTRAL HEART

Green heart outline: Split Stitch, bright green, 3 strands
Green heart: Satin Stitch, bright green, 3 strands
Heart outline: Backstitch, white, 2 strands
Outline dots: French Knots, white, 2 strands
Felt heart: Felt, dark pink
Radiating lines: Straight Stitch, dark pink, 1 strand
Centre: French Knots, orange, dark orange, light orange and pink, 3 strands

WHITE DOTS

Dots: French Knots, white, 2 strands

THREE-PETALED FLOWERS

Petal outlines: Split Stitch, pink, light pink and red, 3 strands
Petals: Satin Stitch, pink, light pink and red, 3 strands
Large petal details: Straight Stitch, pink, light pink and red, 3 strands
Bottom centre: Seed beads, turquoise
Top centre: Seed beads, green

LEAF SPRIGS

Stems: Split Stitch, light green, 3 strands
Leaves: Satin Stitch, green, bright green, light green, dark turquoise and light turquoise, 3 strands

ROUND FLOWERS

Felt circles: Felt, aqua, orange, dark pink, light pink
Radiating lines: Straight Stitch, contrasting colour of your choice, 1 strand
Large circle centres: French Knots, green, bright green, dark turquoise and light turquoise, 3 strands
Medium and small circle centres: Seed beads, green and turquoise





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TURN A PURSE INTO A STATEMENT ACCESSORY
AND MASTER THE ART OF COLOUR BLENDING
WITH THIS FREE-FLOWING DESIGN

Designer Shikira Alleyne →

Stitch Guide

Turn to
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01



02



03



04



05



06

MATERIALS

- Cotton or corduroy purse: orange
- Stranded cotton: 1 skein each of soft blue, coral, green, pink, soft pink, soft purple, violet and yellow
- Metallic thread: blue, gold and teal
- Carbon paper
- Basic embroidery kit

STITCHES USED

Long and Short Stitch, Satin Stitch, Split Stitch, Straight Stitch

NOTES

- Find the template on p75.

- 01 Transfer the design from the template onto your purse using carbon paper. Lay the carbon paper coloured-side down onto the fabric, place the design on top and then trace using a ballpoint pen or embossing stylus. You may find it helpful to insert some card into the purse to make the fabric surface sturdier while tracing the design.
- 02 If your purse is lined then stitch through the outer layer only by working on top of the fabric. Do this by pushing your needle horizontally through the entry point of your next stitch while finishing the previous one. Starting at the base of the feather, add the fluffy barbs using Straight Stitch in two strands of soft blue. Work all your stitches running in the direction of the barbs of the feather to give it a more realistic look.
- 03 Begin filling the main body of the feather with Satin Stitch in two strands of soft blue and then switch to green part-way up the feather. As you change colours, work a few Long and Short Stitches to help with blending. This pattern is quite free flowing – you can decide if you want to have more or less of each colour to suit your preference.
- 04 Repeat the process of step 3, changing colours as you work your way towards

the feather's tip. First add coral, then soft pink, pink, soft purple and violet in order. Use the step image above for colour placement or choose your own colourway.

- 05 Next, add a few scattered Straight Stitches in one strand of metallic blue over the blue area of the feather. Change to metallic teal over the green area then, lastly, switch to metallic gold to add a few flecks over the remaining area of the feather.
- 06 Complete the feather by working Satin Stitch in two strands of yellow for the central quill. As it tapers into a line, switch to Split Stitch in two strands of yellow. 🧵

SHIKIRA ALLEYNE



South London-born Shikira's passion for textiles was ignited at school, and her recent designs are all about embracing her Afro-Caribbean heritage. Shikira loves to inspire like-minded crafty souls with her patterns, tutorials and live workshops.
www.kreativepursuit.com

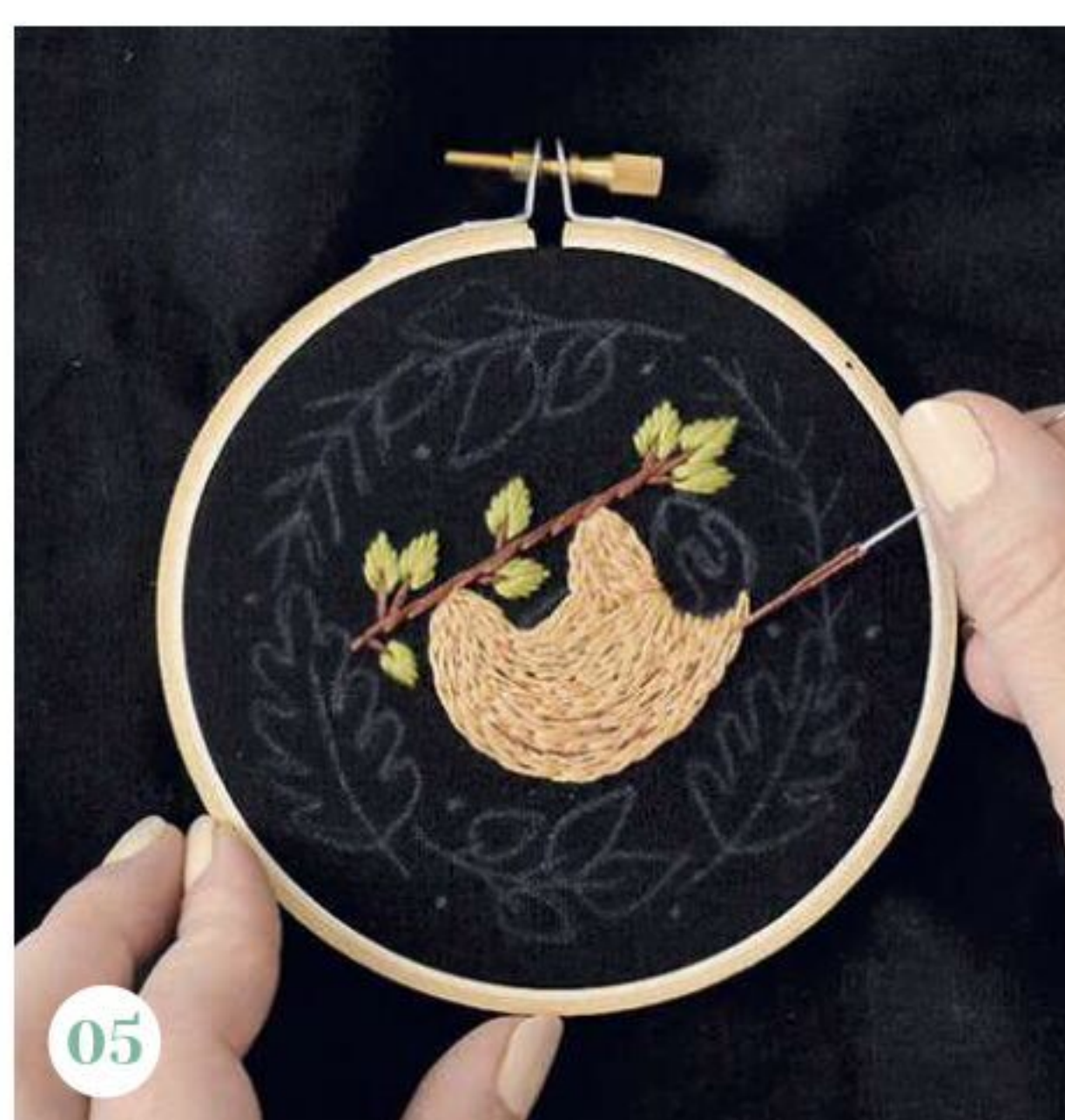
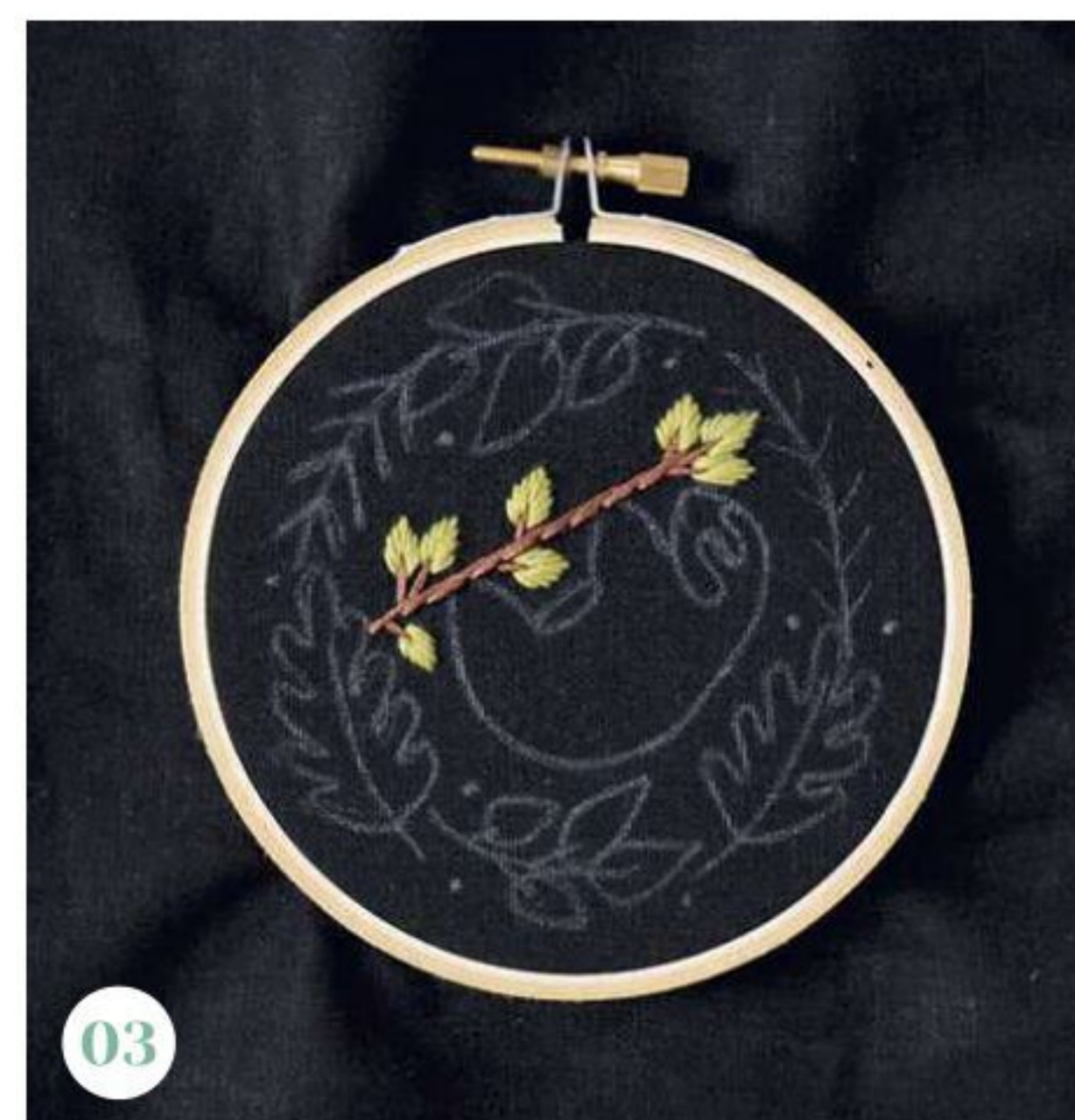


Be more sloth

TAKE A LEAF OUT OF THIS LAID-BACK
CRITTER'S BOOK AND EMBRACE A SLOW
EVENING OF MINDFUL STITCHING

Designer Celeste Johnston





MATERIALS

- Cotton fabric: 30x30cm, black
- Stranded cotton: 1 skein each of black, brown, green, army green, light green, very light green, ivory, tan, teal and yellow
- Embroidery hoop: 10cm diameter
- White dressmaker's chalk pencil or white gel pen
- Basic embroidery kit

STITCHES USED

Backstitch, Fishbone Stitch, French Knots, Satin Stitch, Split Stitch, Stem Stitch, Straight Stitch

NOTES

- Find the template on p75.

01 Transfer the design from the template onto the black fabric with a white dressmaker's chalk pencil or a white gel pen using a light source such as a window or a lightbox. If using a white gel pen then be sure to stitch over your markings because it's not designed to be easily removed. Alternatively, if you prefer to work with carbon paper then that is also available in white. Mount the fabric into a hoop with the design positioned centrally, making sure the fabric is taut like a drum.

02 Begin by working the tree branch in Stem Stitch using six strands of brown. Make your stitches about 1.5cm long to give the branch a rough, bark-like appearance. Then, add the leaf stems in Straight Stitch using six strands of brown.

03 Fill the branch leaves with Satin Stitch using four strands of light green, working up from the base of each leaf to the tip. Start with one stitch down the centre of each leaf, meeting the top of the brown stem. Then, fill the sides one at a time, angling the stitches to meet at or near the stem.

04 Use six strands of tan to outline the sloth's body with Split Stitch. Continue adding rows of Split Stitch following the contours of the outline to fill the centre. The

direction of your stitches is important, as this is what creates the shape of the body and the look of the fur. Refer to the step image for guidance for the shaping of the fur stitches. Here, the sloth is loosely filled with Split Stitch which allows some of the fabric to show through. Because of this, the sloth looks best stitched on black, brown, grey or white fabric. If you opt for a brighter colour or patterned fabric, make your stitches more compact so that the colour doesn't show through.

05 Add short Straight Stitches to the back of the sloth in three strands of brown to create shading on the body. Work your stitches in the same direction as the tan fur.

06 Work the sloth's tummy in Split Stitch using six strands of ivory, starting at the body and moving down towards the legs. Next, fill the brown areas of the face with Split Stitch using six strands of brown: start at the nose, working outwards and down, then blend the brown stitches into the tan stitches where the head meets the body. This will help give a natural feeling to the fur.

07 Stitch the remaining area of the face in Split Stitch using six strands of ivory, working outwards from the nose. For the face details, use three strands of black to form



Stitch Guide

Turn to
PAGE 69



TIPS & TRICKS

- Pay attention to the direction and angle of your stitches. A good general rule of thumb for stitching animal fur is to use the animal's nose as the point from which all of the fur radiates.
- Working using six strands of thread is a great way to add realistic texture to your stitching.

the eye by working two or three tiny, parallel Straight Stitches. Create the mouth using a few more Straight Stitches in a gently curved line. Add one small Straight Stitch using six strands of brown for the nose.

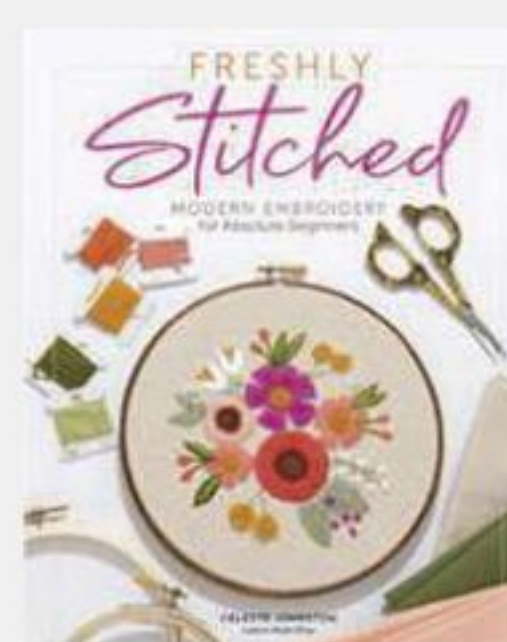
08 Finish the sloth by working two Straight Stitches in two strands of ivory at the end of each leg to create the claws. Start each stitch in the tan fur and end it on your background fabric, on the other side of the branch, so that the sloth appears to be gripping onto the branch.

09 Begin the upper and lower sprigs around the sloth by working the stems in Backstitch using six strands of very light green. Fill the leaves with Fishbone Stitch using six strands of either green or light green. For colour placement, refer to the step image above or the main image on p41.

10 Moving onto the palm fronds, work the long stems in Stem Stitch using six strands of army green. Then, add two parallel Straight Stitches using six strands of army green for each leaf, angling them so that they come to a point in a 'V' shape. Using two strands of very light green, fill the middle of each leaf with a single Straight Stitch to create a variegated leaf pattern.

11 Work the philodendron leaves using six strands of teal. Make a line down the centre of each leaf with Backstitch. Then, starting at the tip of each leaf, fill with Satin Stitches that are angled in towards the centre stem. Sew a Straight Stitch in the middle of each leaf using two strands of very light green.

12 Lastly, add yellow accent dots with French Knots using six strands of yellow. To display your stitching in the hoop, simply trim the fabric so that it is about 3cm larger than the hoop. Work running stitch around the fabric edge and gently pull on the thread to gather the fabric at the back of the hoop. Work a few stitches on top of each other to secure the gather. Cut a piece of black felt the same size as the inner hoop. Pin the felt over the gathered fabric and stitch in place. 🧵



This project is from *Freshly Stitched* by Celeste Johnston (£21.99), published by Better Day Books. www.betterdaybooks.com

Win £200 to spend online at John Lewis!

Welcome to our first ever Love Embroidery reader survey! We'd love to hear your thoughts and opinions on the magazine and the wonderful world of embroidery – get in touch, and you could be in with a chance of winning a £200 e-gift card to spend at John Lewis & Partners!

Simply answer the questions on the following pages and tell us what you think. Once you've finished, please return the questionnaire by Monday 8th March 2021 to the freepost address supplied at the end of the form on page 46. Alternatively, you can complete this questionnaire online at the website address below.

UK residents who complete and return our questionnaire will have the opportunity to enter our prize draw. For more information, please read our full T&Cs below. We look forward to hearing from you, readers!



**POST YOUR COMPLETED QUESTIONNAIRE TO THE FREEPOST ADDRESS ON PAGE 46
OR COMPLETE IT ONLINE AT THE WEBSITE BELOW**

www.gathered.how/embroidery-survey

Immediate Media Company Limited prize draw terms and conditions: The promoter is Immediate Media Company Limited. The promotion is open to all residents of the UK (including the Channel Islands and the Isle of Man) aged 16 years or older, except the promoter's employees or contractors and anyone connected with the promotion or their direct family members. The closing date for entries is 23:59 on Monday 8th March 2021. By entering the promotion, the participants agree: (a) to be bound by these terms and conditions; (b) that their surname and county of residence may be released if they win a prize; and (c) that should they win the promotion, their name and likeness may be used by the promoter for pre-arranged promotional purposes. Entrants should enter by completing the survey. Survey completions received after the closing date of the promotion will not be considered. The promoter will use entrants' personal details in accordance with the Immediate Privacy Policy, which can be viewed at policies.immediate.co.uk/privacy. Only one entry will be permitted per person. Bulk entries made by third parties will not be permitted. The winning entrant will be drawn at random from all the completed survey entries after the closing date. The promoter's decision as to the winner is final and no correspondence relating to the promotion will be entered. The winner will be notified within 28 days of the close of the promotion by email or phone. There will be one prize winner. The prize is a £200 John Lewis & Partners e-gift card. There is no cash alternative and the prize will not be transferable. Prizes must be taken as stated and cannot be deferred. The promoter reserves the right to substitute the prize with one of the same or greater value. The name and county of residence of the winner will be available by sending an SAE to The Insight Team, Immediate Media Co, Eagle House, Bristol BS1 4ST within two months of the closing date of the promotion. The promoter reserves the right to amend these terms and conditions or to cancel, alter or amend the promotion at any stage, if deemed necessary in its opinion, or if circumstances arise outside of its control. The promoter does not accept any responsibility for lost, delayed or fraudulent entries. If the winner is unable to be contacted within 28 days of the promotion's closing date, the promoter reserves the right to offer the prize to a runner up, or to re-offer the prize in any future promotion. The promoter excludes liability to the full extent permitted by law for any loss, damage or injury occurring to the participant arising from their entry into the promotion or occurring to the winners arising from their acceptance of a prize. **The promotion is subject to the laws of England.**

ABOUT LOVE EMBROIDERY**Q1 How often do you read *Love Embroidery*?**

- Always – I am a subscriber ☐ 1
- Always – I buy every issue but don't subscribe ☐ 2
- Almost always (3 in 4 issues) ☐ 3
- Quite often (1 or 2 in 4 issues) ☐ 4
- Occasionally (less than 1 in 4 issues) ☐ 5
- This is my first issue (please go to Q4 next) ☐ 6

Q2 On average, how long do you spend reading an issue of *Love Embroidery*?

- Under 30 minutes ☐ 1
- Between 30 minutes and 1 hour ☐ 2
- Between 1 and 2 hours ☐ 3
- Between 2 and 3 hours ☐ 4
- Between 3 and 4 hours ☐ 5
- Between 4 and 5 hours ☐ 6
- More than 5 hours ☐ 7

Q3 Thinking about an average issue of *Love Embroidery*, how many other people read or look at your copy for longer than 2 minutes?

- Nobody else ☐ 1
- 1-2 people ☐ 2
- 3-4 people ☐ 3
- 5 or more people ☐ 4

Q4 How often, if at all, do you read the following magazines?

Please select one answer per row.

	Always – I subscribe	Every issue but I don't subscribe	Almost always (3 in 4 issues)	Quite often (1 or 2 in 4 issues)	Occasionally (less than 1 in 4)	Only read one issue	Never
<i>Be Creative</i>	☐	☐	☐	☐	☐	☐	☐
<i>Cross Stitcher</i>	☐	☐	☐	☐	☐	☐	☐
<i>Embroidery Magazine</i>	☐	☐	☐	☐	☐	☐	☐
<i>Love Patchwork & Quilting</i>	☐	☐	☐	☐	☐	☐	☐
<i>Mollie Makes</i>	☐	☐	☐	☐	☐	☐	☐
<i>Simply Crochet</i>	☐	☐	☐	☐	☐	☐	☐
<i>Simply Knitting</i>	☐	☐	☐	☐	☐	☐	☐
<i>Simply Sewing</i>	☐	☐	☐	☐	☐	☐	☐
<i>Stitch Magazine</i>	☐	☐	☐	☐	☐	☐	☐
<i>Today's Quilter</i>	☐	☐	☐	☐	☐	☐	☐
<i>World of Cross Stitching</i>	☐	☐	☐	☐	☐	☐	☐

Q5 How often, if at all, do you visit the following?

Please select one answer per row.

	Once a day or more	A few times a week	2-3 times a month	Once a month	Less often	Never
www.gathered.how	☐	☐	☐	☐	☐	☐
<i>Love Embroidery</i>	☐	☐	☐	☐	☐	☐
Facebook page	☐	☐	☐	☐	☐	☐
<i>Love Embroidery</i>	☐	☐	☐	☐	☐	☐
Instagram page	☐	☐	☐	☐	☐	☐
<i>Love Embroidery</i>	☐	☐	☐	☐	☐	☐
Pinterest page	☐	☐	☐	☐	☐	☐

Q6 Which of the following cover gifts do you find the most appealing?

- Embroidery transfers ☐ 1
- Hoop kits ☐ 2
- Hoop keyring kits ☐ 3
- Non-hoop keyring kits ☐ 4

- Gift tags ☐ 5
- Unusual kits (eg. jewellery or luggage tags) ☐ 6
- Instruction/tips booklet ☐ 7
- Stash (eg. fabric and threads) ☐ 8

Q7 Has reading *Love Embroidery* ever led you to do any of the following? Please select all that apply.

- Visit the website www.gathered.how ☐ 1
- Visit the *Love Embroidery* Facebook, Instagram or Pinterest pages ☐ 2
- Attend or register your interest in a craft event (either an online or an in-person event) ☐ 3
- Buy an advertised product or service ☐ 4
- Discuss or share an advert or project from the magazine with someone else ☐ 5
- Seek more information about a product seen in the magazine ☐ 6
- Visit an advertiser's website or store ☐ 7
- Take a craft course or workshop ☐ 8
- Find out more about a designer or technique ☐ 9

Q8 How much do you agree or disagree that *Love Embroidery* offers the following?

Please select one answer per row.

	Strongly agree	Slightly agree	Neutral	Slightly disagree	Strongly disagree	Don't know
Appealing designs	☐	☐	☐	☐	☐	☐
A variety of project designs	☐	☐	☐	☐	☐	☐
Value for money	☐	☐	☐	☐	☐	☐
Designers I like	☐	☐	☐	☐	☐	☐
Teaches me new skills and techniques	☐	☐	☐	☐	☐	☐
Useful or fun cover gifts	☐	☐	☐	☐	☐	☐
Makes me feel part of a community	☐	☐	☐	☐	☐	☐
Content for beginners	☐	☐	☐	☐	☐	☐
Content for intermediates	☐	☐	☐	☐	☐	☐
Content I enjoy reading	☐	☐	☐	☐	☐	☐
Adverts relevant to me	☐	☐	☐	☐	☐	☐

Q9 Overall, the projects in *Love Embroidery* are...

- Much too complicated for me ☐ 1
- A little too complicated for me ☐ 2
- About right for me ☐ 3
- A little too simplistic for me ☐ 4
- Much too simplistic for me ☐ 5

Q10 Thinking generally about the content of *Love Embroidery*, please tell us how interested you are in each of the below. Please select one answer per row.

	Very interested	Quite interested	Not very interested	Not at all interested	Don't tend to read/do
Hand embroidery projects	☐	☐	☐	☐	☐
Machine embroidery projects	☐	☐	☐	☐	☐
Punch needle embroidery projects	☐	☐	☐	☐	☐
Stitch and technique workshops	☐	☐	☐	☐	☐
Designer profiles	☐	☐	☐	☐	☐
Essentials (guide to techniques and stitches)	☐	☐	☐	☐	☐
We Love (shopping, events, textile art, inspiration etc)	☐	☐	☐	☐	☐
My Style (back page)	☐	☐	☐	☐	☐

Q11 In your opinion, which of the following words/statements, apply for each feature/project type?

Please choose as many as you like. If none apply for a specific feature/project type, leave the row blank.

	My favourite content	Useful	Must-read content	More like this please	Repetitive	Inspirational	Less like this please
Hand embroidery projects	☐	☐	☐	☐	☐	☐	☐
Machine embroidery projects	☐	☐	☐	☐	☐	☐	☐
Punch needle embroidery projects	☐	☐	☐	☐	☐	☐	☐
Stitch and technique workshops	☐	☐	☐	☐	☐	☐	☐
Designer profiles	☐	☐	☐	☐	☐	☐	☐
Essentials (guide to techniques and stitches)	☐	☐	☐	☐	☐	☐	☐
We Love (shopping, events, textile art etc)	☐	☐	☐	☐	☐	☐	☐
My Style (back page)	☐	☐	☐	☐	☐	☐	☐

Q12 Approximately how many projects do you make from an average issue of *Love Embroidery*?

- None ☐ 1
- 1-3 ☐ 2
- 4-5 ☐ 3
- 6-8 ☐ 4
- More than 8 ☐ 5

Q13 Do you have any other comments or thoughts you'd like to pass on about *Love Embroidery*?

EMBROIDERY & CRAFTING**Q14 How often, if at all, do you take part in the following crafts?**

Please select one answer per row.

	Regularly	Occasionally	Never
Knitting	☐	☐	☐
Crochet	☐	☐	☐
Cross stitching	☐	☐	☐
Patchwork/quilting	☐	☐	☐
Papercrafting	☐	☐	☐
Making clothes	☐	☐	☐
Home décor sewing	☐	☐	☐
Needle felting/felt crafts	☐	☐	☐

Q15 How would you describe your embroidery ability level in general?

- Just started ☐ 1
- Beginner ☐ 2
- Intermediate ☐ 3
- Advanced ☐ 4
- Professional (embroider/craft for a living) ☐ 5

PLEASE TURN OVER

Q16 Are you a hand or a machine embroiderer, or are you both?

Hand embroiderer	☐ 1
Machine embroiderer	☐ 2
Both	☐ 3

Q17 On average, how much time do you spend on embroidery per week?

Less than 2 hours	☐ 1
2-5 hours	☐ 2
6-10 hours	☐ 3
11-20 hours	☐ 4
More than 20 hours	☐ 5

Q18 Do you already use, or would you like to learn, any of the following techniques?
Please select one answer per row.

	Currently use	Would like to learn	Neither of these
	1	2	3
Punch needle embroidery	☐	☐	☐
Kasuti Stitch	☐	☐	☐
Leaf Stitch	☐	☐	☐
Stumpwork	☐	☐	☐
Lazy Daisy Stitch	☐	☐	☐
Fishbone Stitch	☐	☐	☐
Bullion Knot	☐	☐	☐
Herringbone Stitch	☐	☐	☐
Stitching on mesh	☐	☐	☐
Needlepainting	☐	☐	☐
Fly Stitch	☐	☐	☐

Q19 What occasions do you tend to embroider for?
Please select all that apply.

Birthdays	☐ 01	Weddings	☐ 08
Mother's Day	☐ 02	Births	☐ 09
Father's Day	☐ 03	Halloween	☐ 10
Easter	☐ 04	New home	☐ 11
Hanukkah	☐ 05	I don't embroider for	☐ 12
Diwali	☐ 06	specific occasions	
Christmas	☐ 07	Other	

Q20 And what themes/project types do you like to embroider? *Please select all that apply.*

Winter	☐ 01	Botanicals	☐ 07
Spring	☐ 02	Animals	☐ 08
Summer	☐ 03	Buildings	☐ 09
Autumn	☐ 04	Landscapes	☐ 10
Florals	☐ 05	Patterns (eg. mandala)	☐ 11
Characters	☐ 06	Words	☐ 12
Other			

Q21 Which of the following designers are your favourite? *Please select all that apply.*

Ciara LeRoy	☐ 01
Emillie Ferris	☐ 02
Georgie Emery	☐ 03
Jen Smith	☐ 04
Jenny Blair	☐ 05
Jessica Long	☐ 06
Jessie Doe	☐ 07
Liz Stiglets (Cozyblue Handmade)	☐ 08
Louisa Burtonshaw (Stitch Happy Studio)	☐ 09
Maggie Jo's Studio	☐ 10
Maggie Magoo Designs	☐ 11
Sarah K Benning	☐ 12
Sophie Tarrant	☐ 13
Other	

Q22 What do you make your finished projects into?
Please select all that apply.

Hoops	☐ 01	Book covers	☐ 07
Cushions	☐ 02	Bookmarks	☐ 08
Bags or pouches	☐ 03	Cards	☐ 09
Badges or patches	☐ 04	Banners or pennants	☐ 10
Clothing	☐ 05	Decorations (eg. hanging ornaments or bunting)	☐ 11
Accessories	☐ 06		
Other			

Q23 Which of the following thread brands do you use? *Please select all that apply.*

DMC	☐ 01	Aurifil	☐ 05
Madeira	☐ 02	Mettler	☐ 06
Anchor	☐ 03	Other	
Kreinik	☐ 04		

Q24 Approximately how often do you buy embroidery supplies and kits from the following retailers?
Please select one answer per row.

	Regularly	Occasionally	Never
	1	2	3
Anchor Crafts	☐	☐	☐
Cotton Clara	☐	☐	☐
DMC	☐	☐	☐
Hobbycraft	☐	☐	☐
Sewing Street	☐	☐	☐
Willow Fabrics	☐	☐	☐
Etsy	☐	☐	☐
LoveCrafts	☐	☐	☐
Cloud Craft	☐	☐	☐
Happy Fabric	☐	☐	☐
Wool and the Gang	☐	☐	☐
Paraffle Embroidery	☐	☐	☐
Hawthorn Handmade	☐	☐	☐
My local craft shop	☐	☐	☐

Q25 Which of the following brands of sewing machine do you own or which would you be interested in buying? *Please select all brands that apply for both columns. If neither column apply, you can leave the row blank.*

	Own	Interested in
	1	2
Bernina	☐	☐
Brother	☐	☐
Elna	☐	☐
Husqvarna/Viking	☐	☐
Janome	☐	☐
John Lewis	☐	☐
Juki	☐	☐
Pfaff	☐	☐
Singer	☐	☐
Toyota	☐	☐

Q26 Which of the following are you interested in, or have you ever attended, currently or in the past?
Please select one answer per row.

	Interested in, but haven't attended	Have attended/been part of	Neither
	1	2	3
Online stitching group	☐	☐	☐
In-person stitching group	☐	☐	☐
Stitchalong	☐	☐	☐
An embroidery guild	☐	☐	☐
Embroidery/needlework virtual event or webinar	☐	☐	☐
Embroidery/needlework in-person event	☐	☐	☐

ABOUT YOU

Q27 Are you...?

Male	☐ 1
Female	☐ 2
Other	☐ 3
Prefer not to say	☐ 4

Q28 Do you have any children who are under 21?

Yes	☐ 1
No	☐ 2
No, but I'm expecting a child	☐ 3
No, but I'm a grandparent now	☐ 4

Q29 What is your working status?

Employed full-time	☐ 1	Retired	☐ 5
Employed part-time	☐ 2	Homemaker	☐ 6
Studying full-time	☐ 3	Not working/unable to work	☐ 7
Studying part-time	☐ 4		

Q30 Which of these best describes the main wage-earner's occupation? If retired, please select your/their former occupation.

High managerial/professional	☐ 1
Intermediate managerial/professional	☐ 2
Supervisory, clerical & junior managerial/professional	☐ 3
Skilled manual	☐ 4
Semi or unskilled manual	☐ 5
Unemployed/not working	☐ 6
Student	☐ 7

Q31 What is your household income before tax?

Under £20,000	☐ 1	£50,000-£69,999	☐ 5
£20,000-£29,999	☐ 2	£70,000-£99,999	☐ 6
£30,000-£39,999	☐ 3	£100,000+	☐ 7
£40,000-£49,999	☐ 4	Prefer not to say	☐ 8

Q32 Which age group are you in?

Under 16*	☐ 1	45-54	☐ 5
16-24	☐ 2	55-64	☐ 6
25-34	☐ 3	65-74	☐ 7
35-44	☐ 4	75+	☐ 8

*Please note the prize draw is only open to adults aged 16+

Q33 Where do you live?

UK	☐ 1	USA/Canada	☐ 3
Europe	☐ 2	Other	☐ 4

PRIZE DRAW ENTRY

Thank you for taking the time to complete this questionnaire. If you want to be included in our free prize draw for a chance to win a £200 John Lewis & Partners e-gift card, please remember to fill in your name and email address or telephone number clearly in the spaces below. (For T&Cs, see page 44)

Full name

Email

Phone

Please return your questionnaire by **Monday 8th March 2021** to **FREEPOST DataGems Market Research**

Please rest assured this research is being run in accordance with Market Research Society guidelines, and your details will only be used for the purpose of contacting the prize draw winner.





Made with love

SAY 'I DO' TO CALLIGRAPHY STITCHING WITH
THIS CUSTOMISABLE SASH – CHOOSE FROM
THREE DESIGNS WITH MIX AND MATCH MOTIFS

Designer Becki Clark →

Stitch
GuideTurn to
PAGE 69

MATERIALS

- Cotton fabric: 160x45cm, coral
- Stranded cotton: 2 skeins of white
- Machine cotton: coral
- Sewing machine
- Embroidery hoop: 25cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Satin Stitch

NOTES

- Find the templates on p75.

01 Transfer your chosen designs from the templates onto the coral fabric using your preferred method. With the fabric held widthways, position the design so that it is centered vertically and the middle of the design is about 50cm away from the shorter fabric edge on the right. Mount the fabric into a hoop – the full design won't fit in one hoop, so you'll need to move it around as you go. Roll up the excess fabric and use clips, pegs or elastic bands to keep the material from getting in the way while you stitch.

02 The whole design is worked in white stranded cotton. Outline each element of the design with Backstitch using two strands, working small stitches to make the curves really smooth. Stitching the outlines first will create a neater, more defined appearance.

03 Fill the wider sections of the lettering with Satin Stitch in four strands. Keep your stitches really close together for even coverage and try not to twist the strands as this can lead to the finish not being as smooth.

04 Fill the narrower sections of the lettering, symbols, dashes and dots with Backstitch in four strands.

05 Trim the fabric to 160x14cm with a 3.5cm fabric border along the top and bottom

edges of the design. Use an iron to fold a 1cm seam along the long edges and then repeat to create a neat double hem.

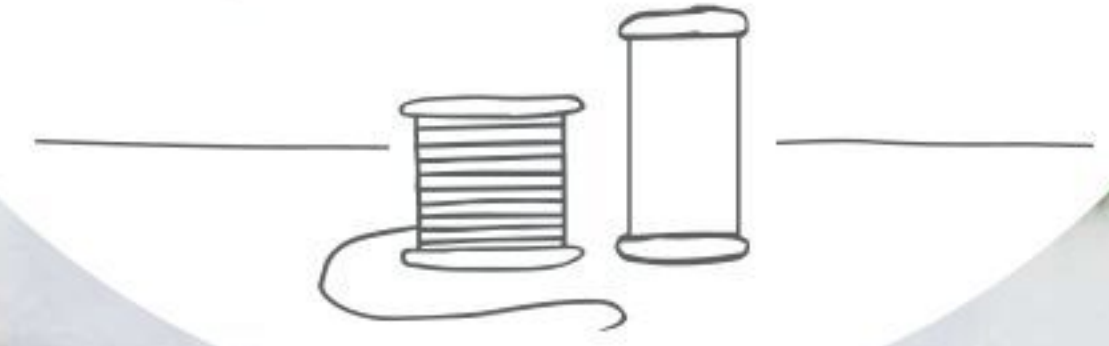
06 Measure 8cm along from the raw edge of one of the shorter sides and then draw a diagonal line between that point and the opposite corner on the same short edge – repeat this in the opposite direction at the other end. Cut along the line and then fold a 1cm seam, press, and fold again to create a neat double hem. Machine stitch this in place using coral thread. Trim away the excess fabric at the fold. To fasten the sash, use a brooch or safety pin to secure at the waist. 📌

BECKI CLARK



Becki is a designer who runs a wedding stationery company called Olive & Bramble. When she isn't roaming the New Forest with her sausage dog, Reggie, you'll find her teaching painting and calligraphy. Her new book *Paint, Make, Create* is out now.
www.beckiclark.com

Machine embroidery



USE YOUR MACHINE TO CREATE YOUR OWN INTRICATE LACEWORK DESIGNS AT HOME WITH EASE – ALL YOU NEED IS A CLEVER TECHNIQUE AND A FEW SIMPLE SUPPLIES

your design to lessen the chance of your stabiliser pulling or ripping mid-project.

Always use a fresh needle when making lace – I recommend a size 75 embroidery needle, which has a sharp tip that will easily pierce through your base without creating too big of a perforation. Equally, using a good-quality thread is vital – the last thing you want is a snap mid-make! Before you start, wind a bobbin in the same thread that you're using to create the design – matching the two means that the finished piece will look flawless.

Now, mount your stabiliser in your hoop, thread your machine and away you go. Once the design is complete, remove the stabiliser from the hoop and hold it under warm water to gently wash it away. You may need to hold more intricate areas of lace under the tap for a few seconds to wash away the last few remnants. You should be left with a gorgeous lace design, which you can use to decorate garments and accessories, or just show it off as a standalone piece. A quick spritz of starch spray will add extra strength to the motif if needed, though it isn't always necessary. I hope you have fun with the technique – don't forget to tag *Love Embroidery* online in your finished designs so we can see what you've been busy making!

www.seesophiestitch.com

Perhaps the most important part of creating lace is choosing the right motif. Lots of online embroidery stores now sell lace designs which can be downloaded onto your PC, ready to transfer to your machine and use right away. Etsy is a great place for independent designs, alongside shops such as Secrets Of Embroidery (www.secretsof.com) and Urban Threads (www.urbanthreads.com). The perfect lace design will be light and airy, with a strong, solid edge that will hold its shape well once your stabiliser has been removed after you've finished stitching.

That brings me to the second most important part of lace-making – the foundation. You'll need to use a strong, water-soluble stabiliser as the base for your lace. Once you're finished, this will be washed away, leaving behind just the stitched motif. There are several types available, from woven mesh options to see-through plasticised films. Whichever type you choose, make sure it's mounted in your hoop properly and pulled taut, but not stretched or distorted. It's a good idea to use the smallest hoop you can for

My top picks

THIS MONTH I'M LOVING...



There are several stabilisers available, but Madeira's Avalon Wash-Away Stabiliser is a good heavy-duty option that can also be used for deep-napped fabrics such as velvet and fleece.

www.madeira.co.uk

Using a fresh, sharp needle is always recommended when creating delicate designs. Sew Essential sell a variety, including these size 75 Hemline sharps which are ideal for lacework.

www.sewessential.co.uk



Wonderfil's 80wt Decobob is made from lightweight but durable polyester and has been treated to create a finish

of a super-fine, super-strong thread with a matte appearance that resembles cotton.

www.wonderfil.co.uk



Classic cameo

COMBINE HAND AND MACHINE STITCHING TO
MAKE THIS BEAUTIFUL BOOK COVER – PERFECT
FOR JOURNALS AND SKETCHBOOKS

Designer Louisa Burtonshaw

GETTING STARTED

Prepare your sewing machine by attaching a freemotion embroidery or darning foot. Next, drop the feed dogs – the mechanism that grips and pulls fabric through your sewing machine. Your sewing machine manual should tell you how to do this. Next, mount your fabric into a hoop. Do this in reverse to the normal way, with the inner hoop uppermost. Make sure the fabric is really tight in the hoop – this stops the threads from

warping and makes the whole process easier. Start with test fabric to make sure the tension is correct and the bottom thread doesn't show though. Remember the stitch length is determined by the speed at which you stitch – the faster you go, the shorter your stitches will be. When machine embroidering, try to work in one continuous line. If you do need to stop, make sure you lower the foot so you don't have jumps in your stitching.

LOUISA BURTONSHAW

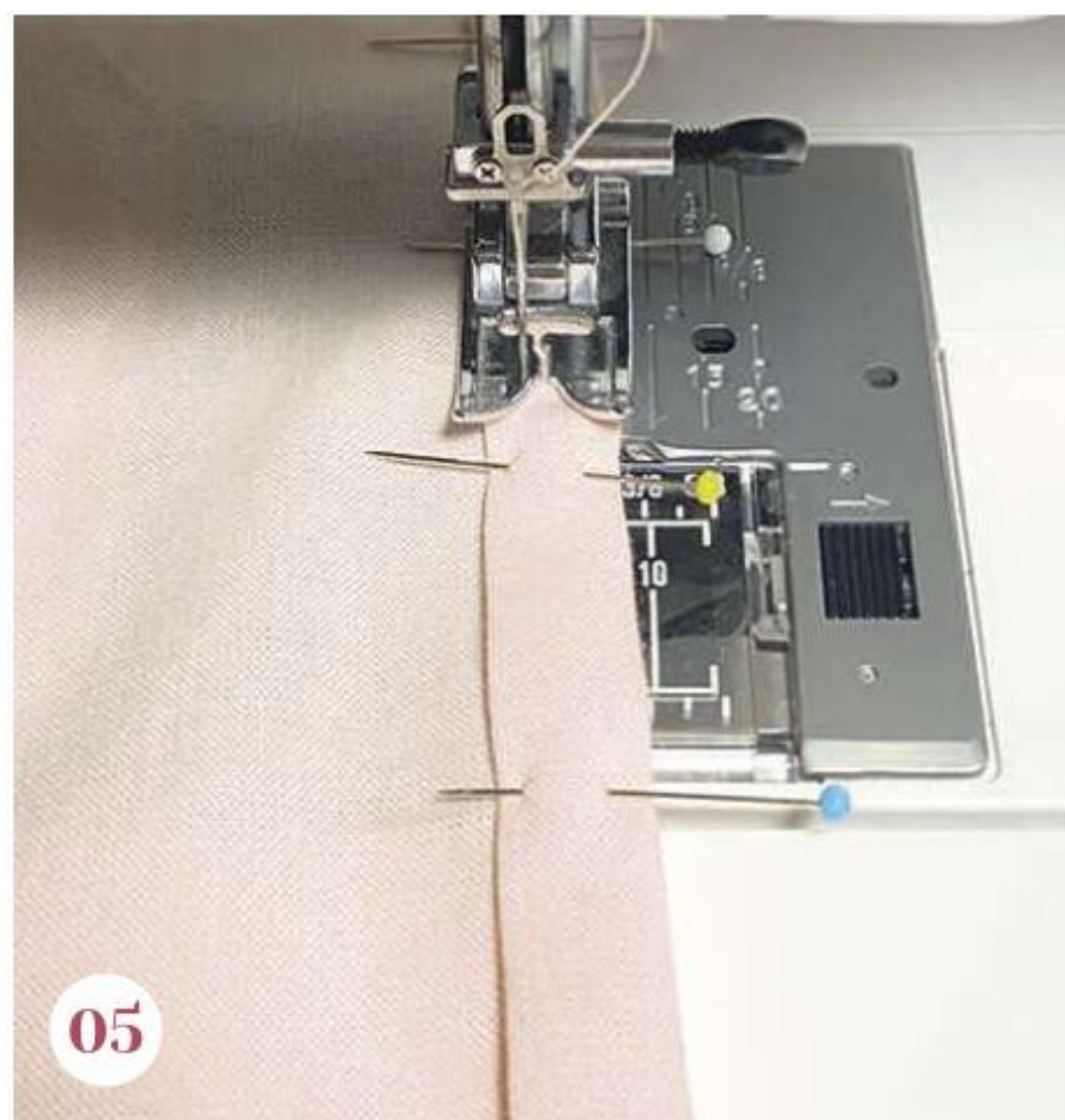
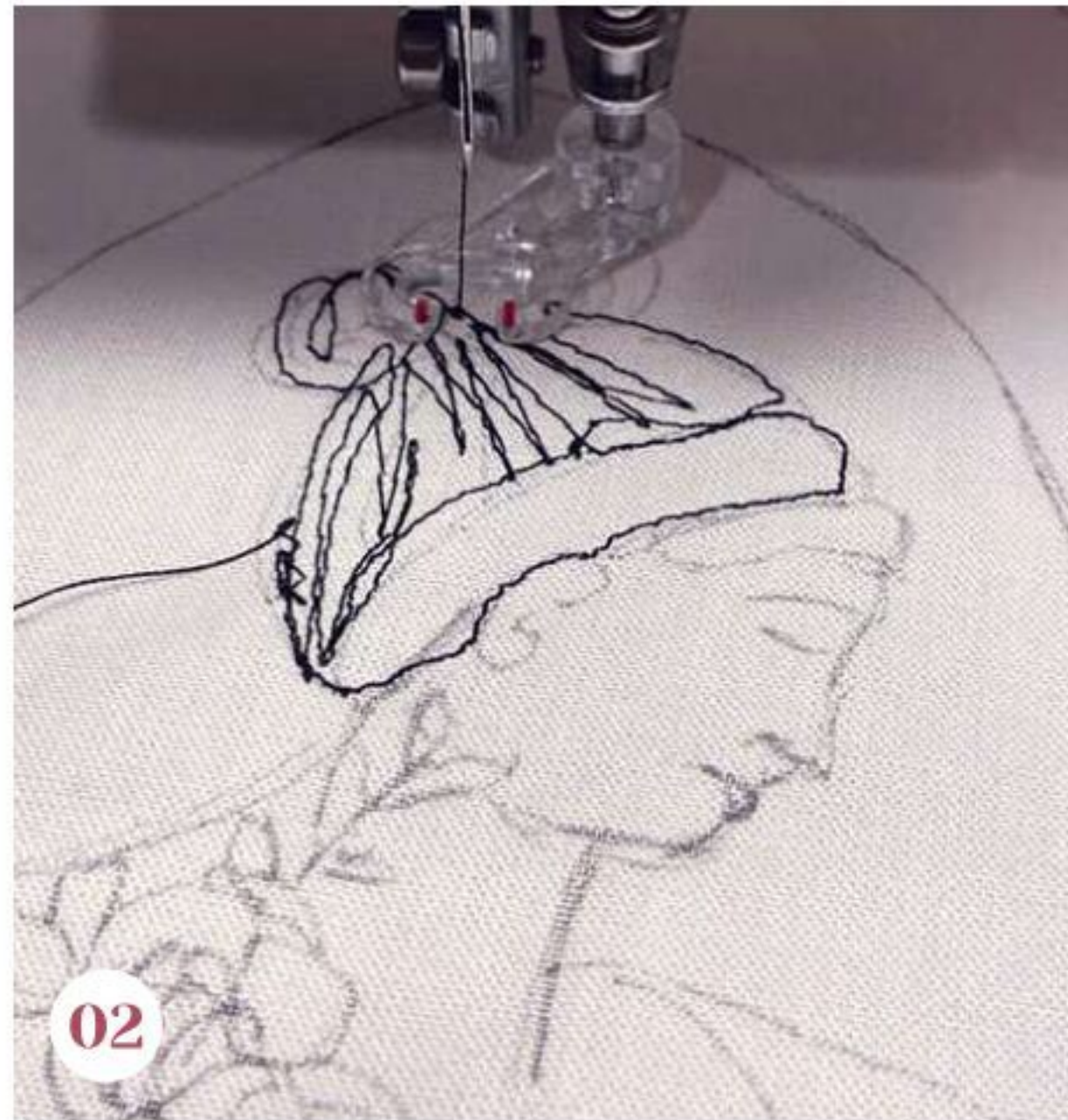


Louisa is a full-time embroidery artist, and pattern and kit maker, passionate about sustainable

materials. She's often in her garden tending to her veg patch or chickens!

www.stitchhappy.co.uk

@stitchhappystudio



MATERIALS

- Cotton fabric: to fit your chosen book with added 24cm width and 4cm height, pink
- Stranded cotton: 1 skein each of green, light pink, red and dark red
- Machine thread: black and light pink
- Sewing machine with a standard and a freemotion or darning foot
- Medium-weight iron-on interfacing: to fit your chosen book
- Basic embroidery kit

STITCHES USED

Long and Short Stitch, Straight Stitch

NOTES

- Find the templates on p77.
- RS = right side(s).
- WS = wrong side(s).

- 01** Cut a piece of interfacing to the width and height of the book cover, ensuring the book is closed when measuring. Cut a matching piece from your pink fabric, adding 24cm to the width and 4cm to the height. Then, iron the interfacing onto the WS of the fabric with a 2cm border at the top and bottom, and a 12cm border at the sides.
- 02** Transfer the design onto the RS of fabric using your preferred method, positioning the template so the cameo and corner flowers will be in the centre of the front cover once it's assembled. Align the spine elements separately. Attach your freemotion or darning foot, drop the feed dogs on your machine and stitch the design outlines using black. Don't worry about making the lines of your freemotion embroidery super neat – this is almost impossible. The joy of it is in the messy sketched look of it. To create the cameo frame, swirl the fabric in a circular motion, overlapping the circles. You may want to try this first on a scrap piece of fabric to practise the technique a few times.
- 03** Stitch the flowers on the front cover by hand in Long and Short Stitch using two strands of dark red, red and light pink. Fill the outlines starting with dark red stitches along

- the bottom of each petal, blending to the red and then light pink at the tip.
- 04** Fill all of the leaves with Straight Stitch using two strands of green.
- 05** Turn over the seam on each side of the width by 1cm, then again so that the raw edge of the fabric is concealed within the fold to create a neat double hem. Press and pin, then use your machine and light pink to sew it down using straight stitch, 3mm from the fold.
- 06** Fold and iron a 1cm hem along the top and bottom edges. Place your stitching face up on a surface and lay your book on top centrally. Fold the excess width over each edge so there is an even amount on both sides and pin in place along the top and bottom edges. Open and close the book to check the fit, then adjust the pins until it folds easily but isn't too loose. Remove the book from the cover and then stitch along the length of the top and bottom edges, 3mm in from the edge. To make the corners of your cover neat, clip off excess fabric from the corners. Turn through, poke out the corners carefully with a knitting needle or pencil, press and insert your book. With the iron on a low, dry setting, iron the cover again once the book is inside – this will make it hold flat against the book. 🧡



The golden hour

MAKE EVERY MEALTIME A SPECIAL OCCASION
WITH THESE EASY-SEW CITYSCAPE PLACEMATS,
IDEAL FOR STASH FABRICS AND THREADS

Designer Louisa Burtonshaw

GETTING STARTED

Prepare your sewing machine by attaching a freemotion embroidery or darning foot. Next, drop the feed dogs – the mechanism that grips and pulls fabric through your sewing machine. For this project, you don't need to place your fabric in an embroidery hoop for the machine stitching part or when you add the house details, such as the windows, by hand later on – the fabric is sturdy enough to stitch on without a hoop. Before you begin

working with your machine, though, start with test fabric to make sure the tension is correct and the bottom thread doesn't show though. Remember the stitch length is determined by the speed at which you stitch – the faster you go, the shorter your stitches will be. When machine embroidering, try to work in one continuous line. If you do need to stop, make sure you lower the foot so you don't have jumps in your stitching.

LOUISA BURTONSHAW

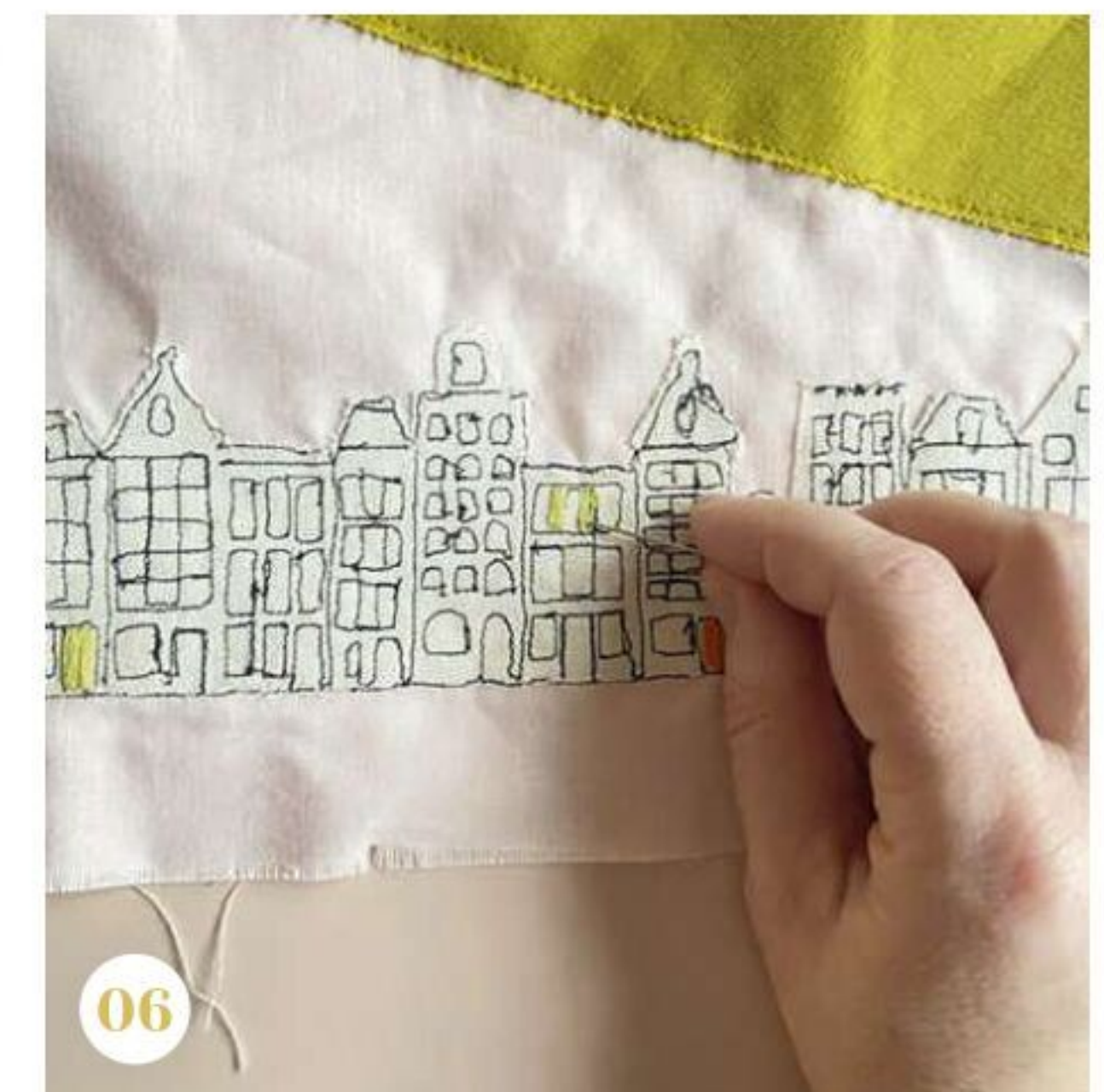
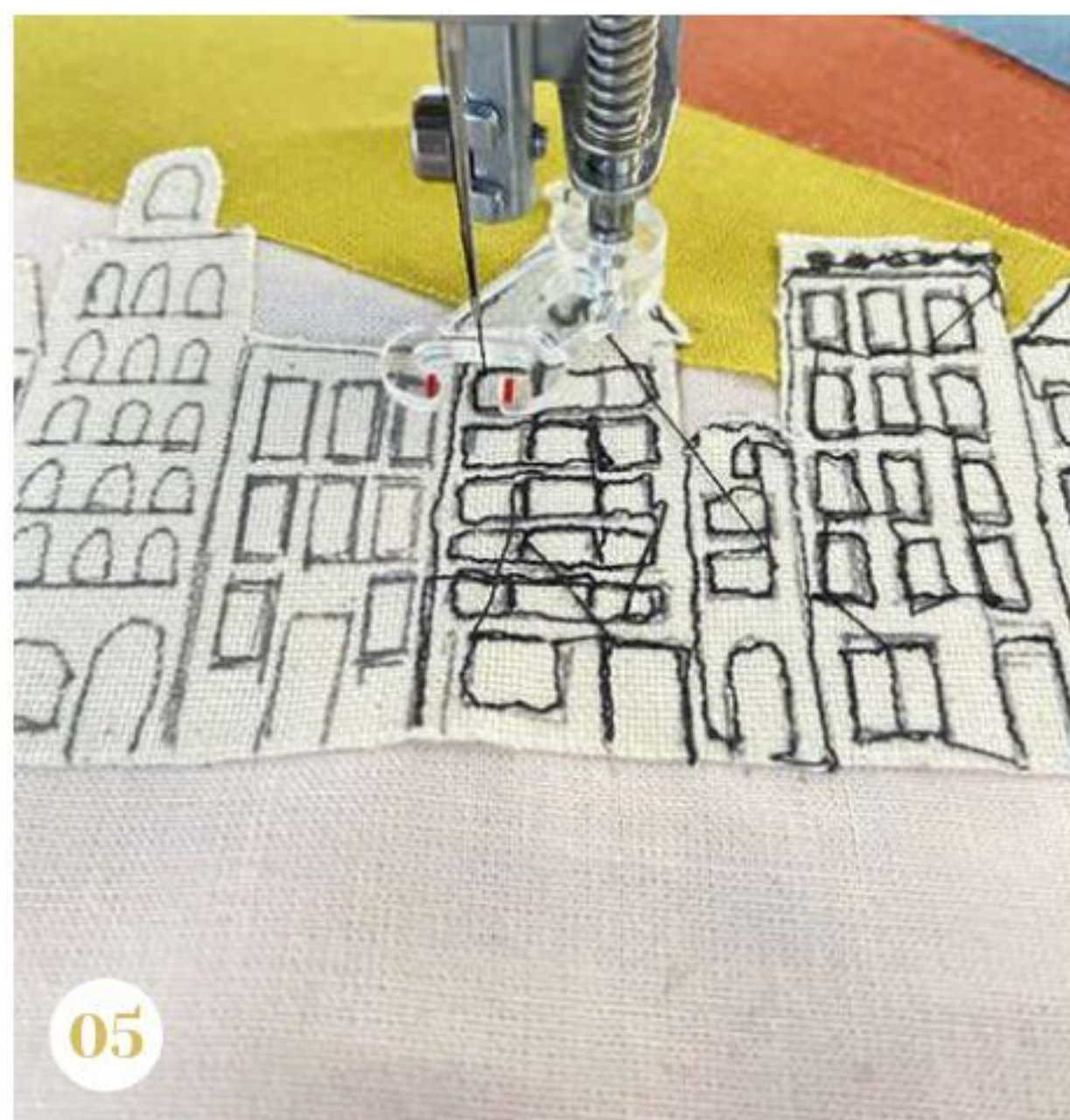
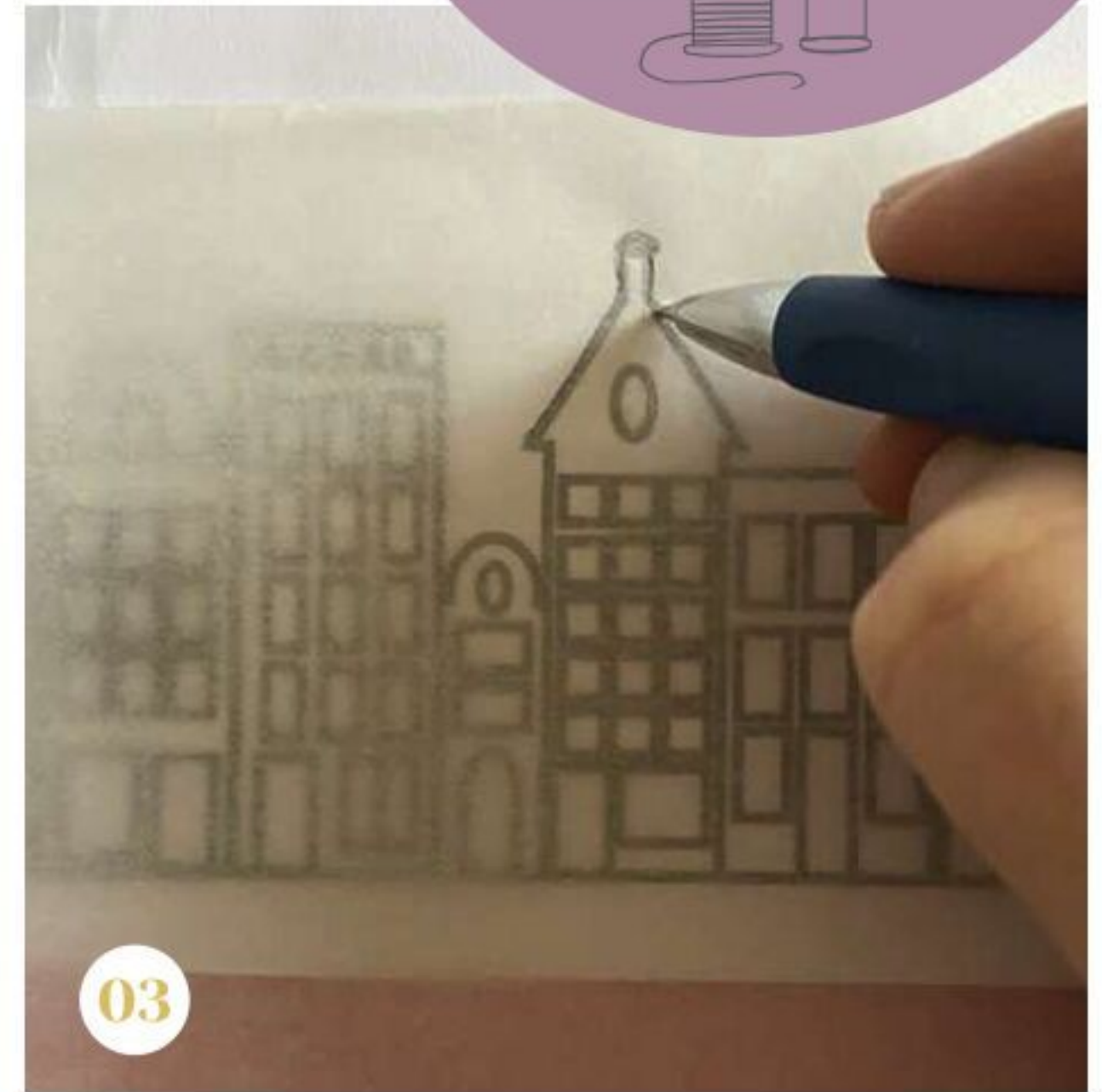
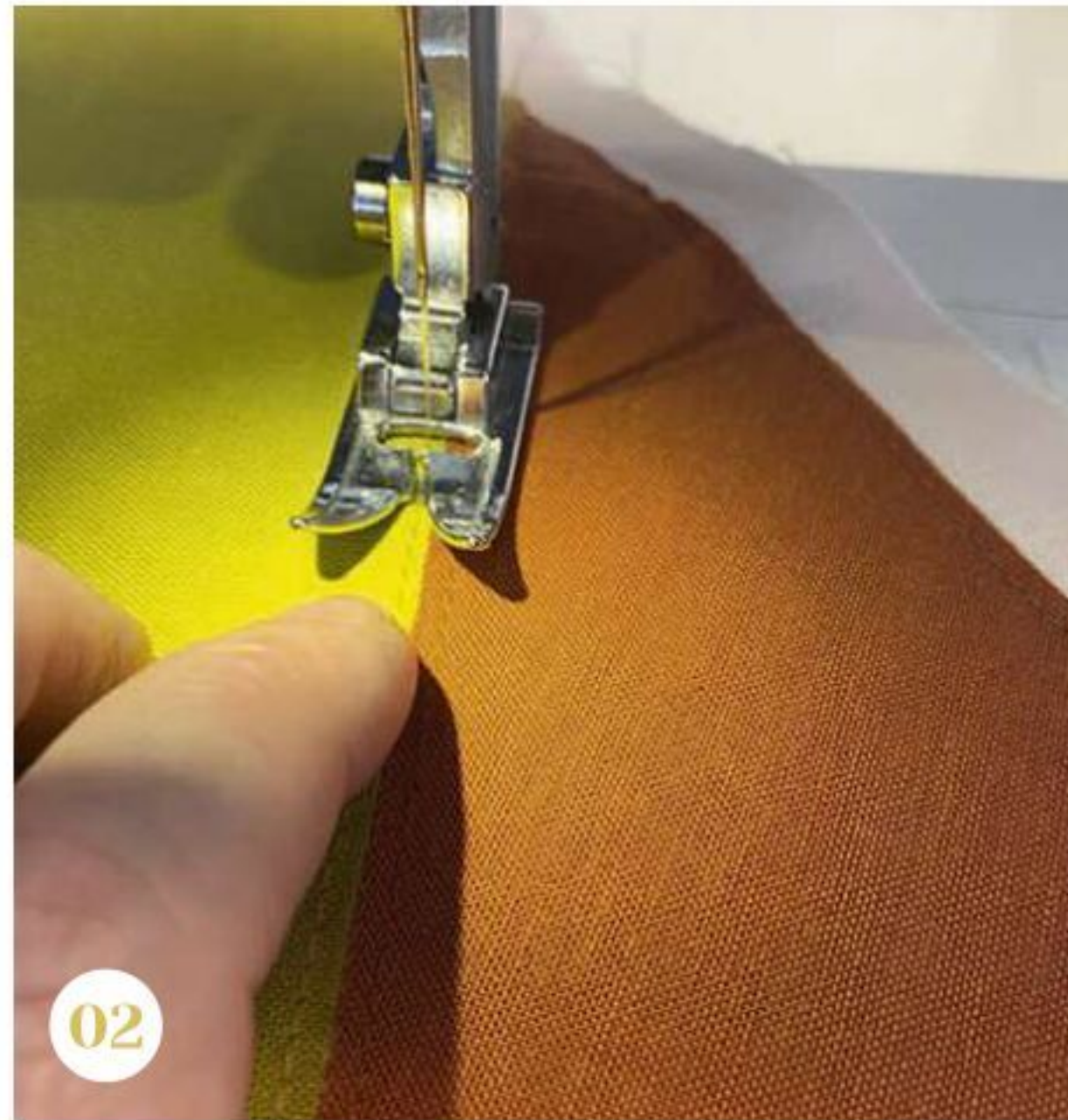


Louisa is a full-time embroidery artist, and pattern and kit maker, passionate about sustainable

materials. She's often in her garden tending to her veg patch or chickens!

www.stitchhappy.co.uk

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MATERIALS

- Cotton fabric: 53x33cm, pink x2; 19x60cm, yellow; 50x15cm, terracotta; 25x25cm, blue and 60x10cm, natural cotton
- Stranded cotton: 1 skein each of green, peach and turquoise
- Machine cotton: black, blue, pink, terracotta and yellow
- Sewing machine with standard foot and freemotion or darning foot
- Bondaweb: 50x50cm
- Basic embroidery kit

STITCHES USED

Satin Stitch, Straight Stitch

NOTES

- Find the templates on p79.
- RS = right side(s).

- 01 Transfer the bands of the sunset from template 1 onto the paper side of your Bondaweb piece and cut along the lines. Now, iron the Bondaweb onto the fabrics; the yellow should be the largest, then the terracotta and finally the small corner piece should be blue. Cut around each piece using a rotary cutter and mat as these will make it easier to cut really straight lines and to line up each section. However, you can also use fabric scissors if you don't have a rotary cutter.
- 02 Peel off the backing paper and arrange the pieces onto one of the pink panels leaving a 1.5cm gap at the top and sides, but making sure all of the pieces line up neatly with no gaps between the colours. Iron them down very carefully, pressing downward with your iron instead of moving from side to side, so as not to move the pieces. Once all the fabrics are in position, machine stitch around each piece with a straight stitch about 2mm from the edge using machine thread that matches the fabric underneath.
- 03 Transfer just the outline of the houses from template 1 onto more Bondaweb. Roughly cut around the houses with a 2mm border and iron this onto the natural cotton fabric using the same method as in step 2.

- 04 Iron the houses in place along the bottom of the placemat, 3cm up from the edge. Transfer the details of the houses from template 2 onto your natural cotton fabric using your preferred method.
- 05 Attach your freemotion or darning foot, drop the feed dogs on your machine and stitch the design outlines in black. As you move onto each new section of the design, reverse your stitching over itself once. This will prevent it from unravelling once you trim away the trailing threads from the front of the placemat when you've finished stitching.
- 06 Now, add a touch of colour by filling in some of the windows and doors of the houses by hand. Use Satin Stitch with two strands of either green, peach or turquoise. Add some leaf shapes to one of the houses using Straight Stitch in two strands of green. Press the whole design. With the RS facing, pin the stitched panel together with your remaining pink panel of fabric. Switch your machine back to its standard settings and sew a 2cm seam around the outer edge using pink straight stitch, leaving an 8cm gap for turning. Clip the corners, turn through and then press. Topstitch around the outside of the placemat, 3mm in from the edge, to finish. 🧵

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Fresh vibes

GIVE YOUR COSMETICS BAG A MODERN
MAKEOVER WITH GEOMETRIC SHAPES
AND FEEL-GOOD COLOURS

Designer Heather Nugent →

Stitch Guide

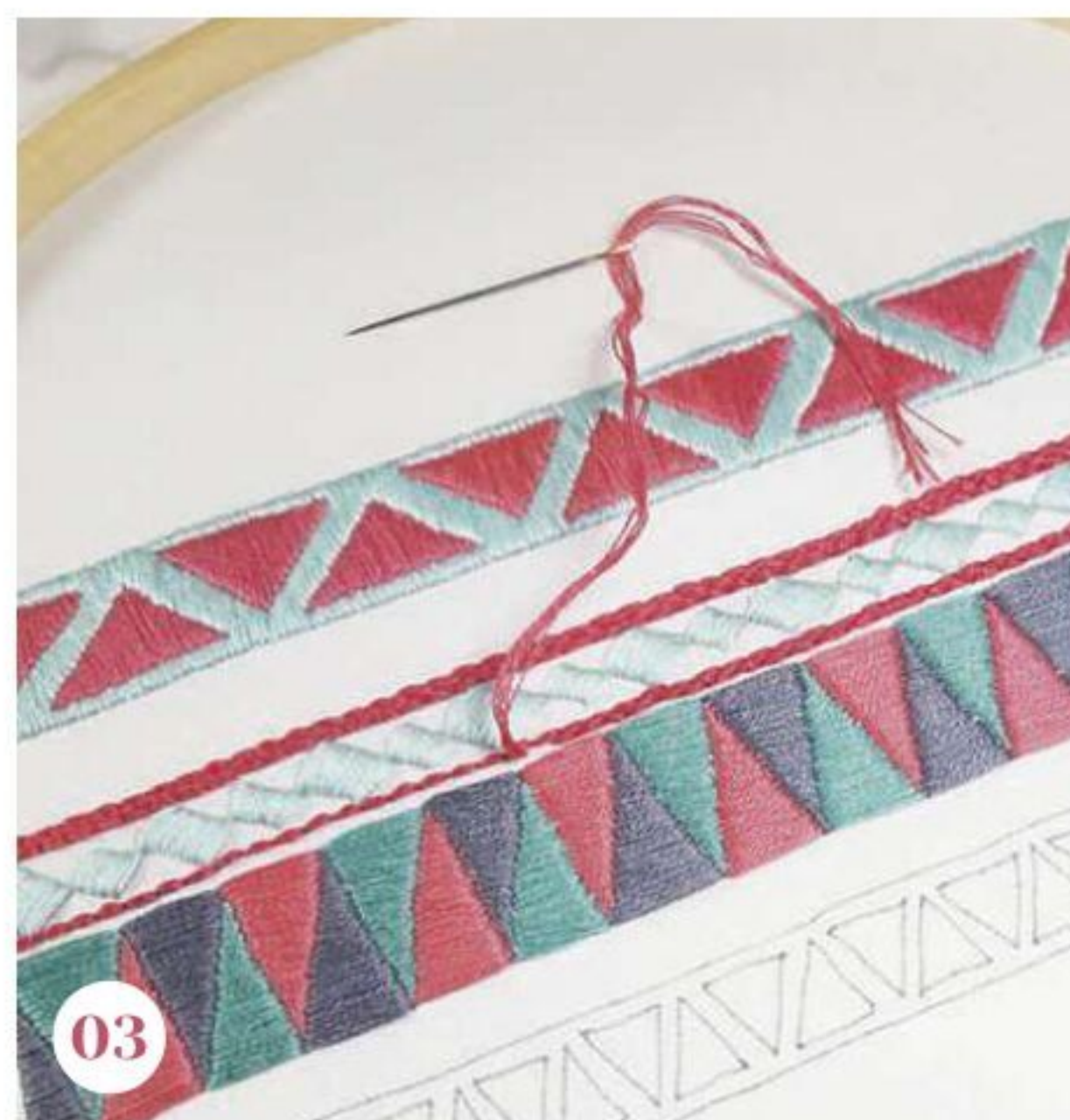
Turn to
PAGE 69



01



02



03



04



05



06

MATERIALS

- Cotton fabric: 45x45cm, white; 12x22cm, pink (for the back); 12x22cm, patterned x2 (for the lining)
- Stranded cotton: 1 skein each of grey, dark pink, teal, dark teal and light teal; 2 skeins of pink
- Embroidery hoop: 25cm diameter
- Two-tone blue and pink zip: 20cm
- Basic embroidery kit

STITCHES USED

Backstitch, Brick Stitch, Satin Stitch, Seed Stitch

NOTES

- Find the template on p74.
- The large hoop used for this project allows you to stitch each row of the design without having to reposition your work. However, you can use a smaller hoop if you don't have a larger one available.

- 01 Transfer the design onto the centre of the white cotton fabric using your preferred method. Mount the fabric into the hoop ready for stitching.
- 02 Fill row 1 with vertical Satin Stitch in four strands of pink and light teal. Work the diamonds on row 4 using diagonal Satin Stitch in four strands of light teal. Stitch row 6 using horizontal Satin Stitch in four strands of pink, teal and grey. Fill one of the triangles on row 8 with Satin Stitch in four strands of pink. See the main image on p55 for placement.
- 03 Fill rows 3 and 5 with Brick Stitch using six strands of pink. Next, stitch a line of Backstitch in six strands of pink along the bottom edge of row 6. Then, fill the outline of the triangles on row 8 with Brick Stitch using six strands of dark teal.
- 04 Lastly, work row 2 in Seed Stitch using six strands of dark teal. We positioned the stitches quite sparsely, however you can work them more densely if preferred – just be sure to keep the stitches evenly spaced.
- 05 Trim your stitched piece with a 1cm seam allowance – it should measure 12x22cm. Cut one back piece and two lining pieces to the same size. Lay a piece of lining face up with the zip along the top edge. Place your stitching facing down on top of that. Pin and sew along the top edge using a zipper foot (or by hand if you don't have a machine). Fold the edges backwards to reveal the zip and press. Repeat with the backing fabric and lining piece along the other side of the zip. Open out your pieces and press the seams.
- 06 Refold with the lining pieces on one side of the zip, and the stitching and back panel on the other. Make sure the zip is half open before stitching. Pin and sew a 1cm seam, leaving a 6cm opening for turning through. Turn through, slip stitch the gap closed and push the lining inside the bag. 🧵

HEATHER NUGENT



Heather is a designer and technical expert with over seven years of experience in craft publishing, and is our Technical Editor for *Love Embroidery*. She first started sewing with her mum when she was five years old and has been hooked on all things stitched ever since. @heathers.handmade.hub



KEEP TREASURED TRINKETS SAFE IN THIS CUTE
FABRIC ENVELOPE – OR USE IT TO SURPRISE
THAT SPECIAL SOMEONE WITH A GIFT

Two gold-colored flower-shaped pins are shown against a pink background. One pin is in the foreground, facing the viewer, showing its five-petaled design. The other pin is in the background, angled away, showing its side profile and the pin mechanism.





Stitch Guide
Turn to
PAGE 69

MATERIALS

- Linen fabric: 30x30cm, white
- Stranded cotton: 1 skein each of black and yellow
- Lightweight linen fabric: 15x27cm, patterned
- Iron-on interfacing: 15x27cm
- Felt: 1.5cm squares x2, white
- Pink crayon
- Fabric glue
- Press stud
- Sewing machine (optional)
- Basic embroidery kit

STITCHES USED

Backstitch, Chain Stitch, French Knots, Scallop Stitch

NOTES

- Find the templates on p78.
- RS = right side(s).

- 01** To begin, apply the iron-on interfacing to the back of the white linen. Then, transfer the pouch and the locket templates onto the front of the white linen, so it's lined up with the interfacing. Position the locket pattern centrally within the pouch outline and 7cm up from the bottom. Use four strands of yellow to stitch the chain in Chain Stitch and the locket in Backstitch. Stitch half of the locket loop first, then stitch the chain over it. Finish the loop by stitching over the chain.
- 02** Use two strands of black to stitch French Knots for the eyes, then add the smile using Scallop Stitch. Add some rosy cheeks to the locket using a pink crayon.
- 03** Cut out both the embroidered piece and the patterned lining piece for the envelope using the template outline.
- 04** Pin the embroidered linen and patterned lining pieces with RS together. Sew around the sides with a 1cm seam allowance, leaving an opening on the straight edge. Snip darts in the seam on the curved edge and clip the corners. Glue the two felt squares onto the linen side, centering them about 1cm from the curved end and 2cm from the flat end.
- 05** Turn the envelope right-side out. Press and then topstitch along the edge to

close the opening. Fold the flat end up so the envelope is folded in thirds. Topstitch along the sides about 5mm from the edge.

- 06** Attach the two parts of the press stud to the fabric on the areas reinforced with felt. You could also use hook and loop tape as a substitute for the press stud in this project. Use four strands of yellow to whip stitch around the edges for a final finishing touch. To customise this design, swap out the face and stitch your initials or a design that reminds you of a favourite locket instead. 🧵

MOLLIE JOHANSON



Mollie has loved creating and crafting cute things for as long as she can remember. She is the author of *Stitch Love:*

Sweet Creatures Big & Small and a regular contributor to *Simply Sewing* magazine. Mollie lives near Chicago and is happiest with a cup of coffee, stitching, and her family close at hand. www.molliejohanson.com @molliejohanson

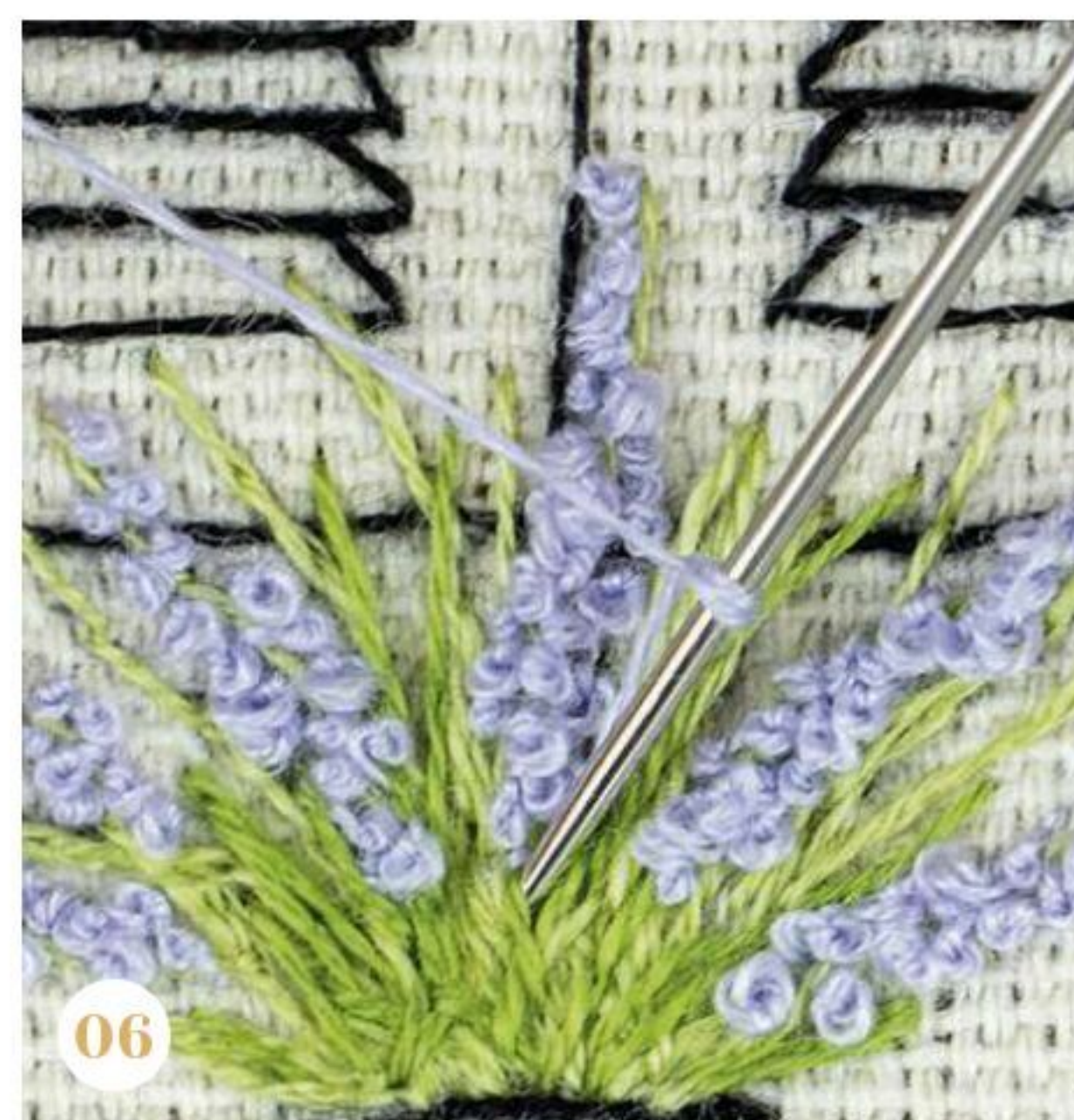
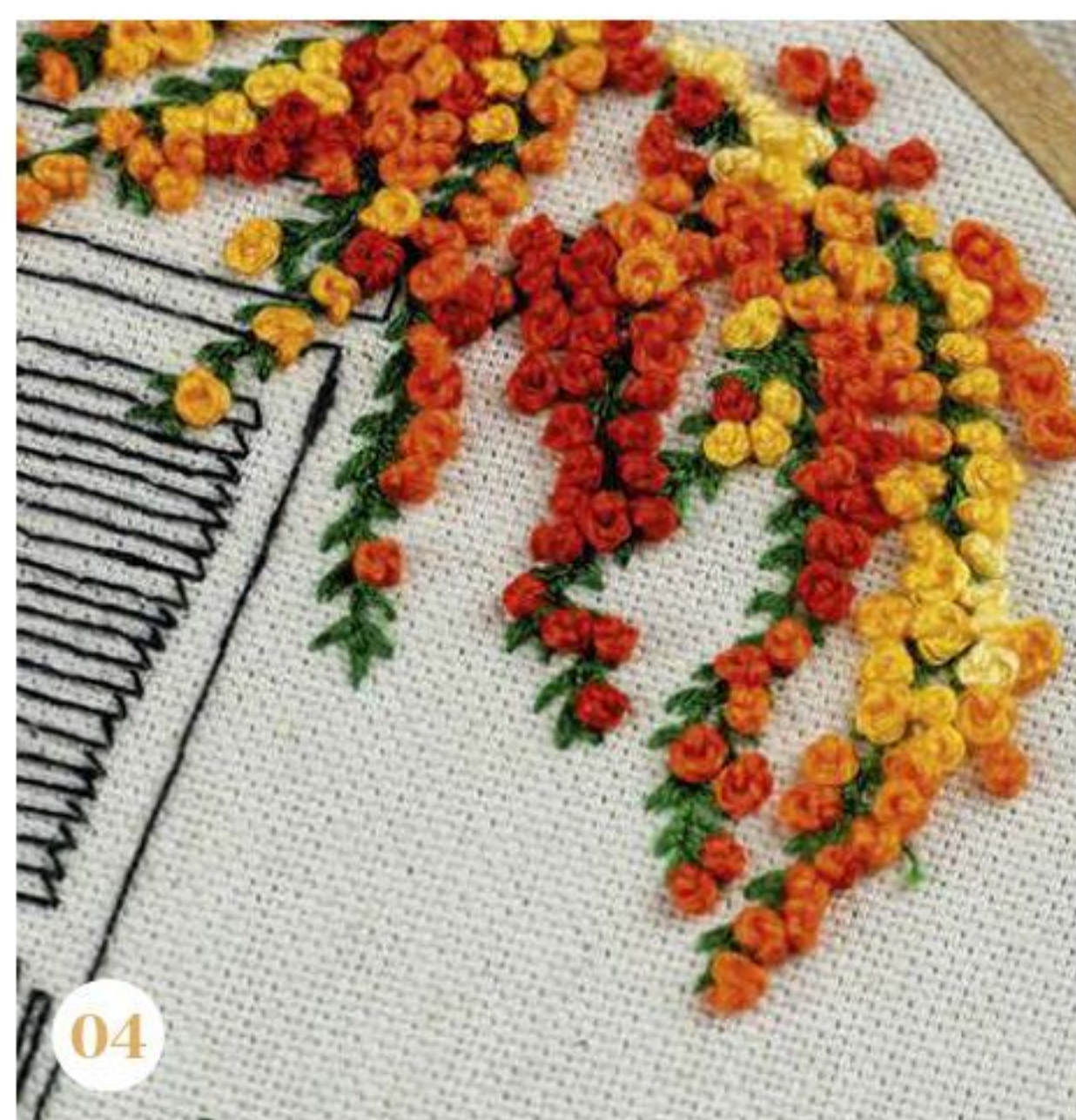


Table for two

TAKE THE SCENIC ROUTE THROUGH YOUR
STITCHING AND STOP OFF AT THIS TRANQUIL
CAFÉ IN THE FRENCH COUNTRYSIDE

Designers Charles Henry and Elin Petronella



Stitch
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PAGE 69

MATERIALS

- Cotton canvas: 40x40cm, cream
- Stranded cotton: 1 skein each of black, green, dark green, leaf green, light green, grey, dark orange, purple and light purple
- DMC variegated stranded cotton: 1 skein each of 51 (orange) and 90 (yellow)
- Embroidery hoop: 20cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Satin Stitch, Split Stitch, Straight Stitch, French Knots

NOTES

- Find the template on p80.
- To display your finished stitching in a hoop, trim the fabric about 3cm larger than the hoop. Work running stitch around the edge, gently pull on the thread to gather and work a few stitches on top of each other to secure.

- 01** Transfer the design from the template onto the cotton canvas fabric using your preferred method. It's up to you whether you transfer all the individual flowers and leaves, or stitch them freehand instead.

Begin by working the outline of the veranda door, chairs, floor, table and plant pot in Backstitch using one strand of black. Start by stitching the background lines first and work your way towards the foreground items to add to the design's feeling of perspective.

- 02** Next, work the stems of the hanging flowers in Backstitch using two strands of dark green. Add leaves to the stems with Straight Stitch, stitching each leaf by working two short Straight Stitches in a 'V' shape pointing outwards. Leave more of a gap between the leaves towards the top of the stems to allow space for the flowers.

- 03** For the greenery on the ground, stitch it using the same method as the stems and leaves in step two, but using two strands of leaf green. Stitch these leaves closer together as you don't need to leave space for flowers.

- 04** For the hanging flowers, work French Knots in six strands of DMC variegated thread in shades 51 and 90. These threads change colour as you stitch, making the

flowers look really natural. Alternatively, if you don't have any variegated threads, you can stitch the flowers using a selection of orange, red and yellow threads.

- 05** Using one strand of dark orange, stitch the tablecloth in Backstitch. Moving onto the plant pot, work the centre using horizontal Satin Stitch in two strands of black, then fill the outer area with vertical Split Stitch in two strands of grey. Stitch the coffee cup and saucer in Satin Stitch using one strand of purple. Stitch the cup's handle with Backstitch in one strand of purple.

- 06** Work the lavender leaves in Backstitch using one strand of green and light green. Finish by adding the flowers in French Knots using one strand of light purple. ●



This project is from *Mindful Embroidery* by Charles Henry and Elin Petronella (£17.99), Page Street Publishing. www.pagestreetpublishing.com

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Sleeping beauty

INVITE SERENITY INTO YOUR BEDROOM
WITH A SET OF DELICATELY ADORNED
PILLOWCASES IN MOONLIT SHADES

Designer Sophie Tarrant →

Stitch
GuideTurn to
PAGE 69

01



02



03



04



05



06

MATERIALS

- Oxford pillowcases: blue x2
- Stranded cotton: 1 skein each of dark denim blue, pale blue, pale cream, pale green, deep leaf green and olive green
- Embroidery hoop: 15cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Fishbone Stitch, French Knots, Long and Short Stitch, Satin Stitch, Straight Stitch

NOTES

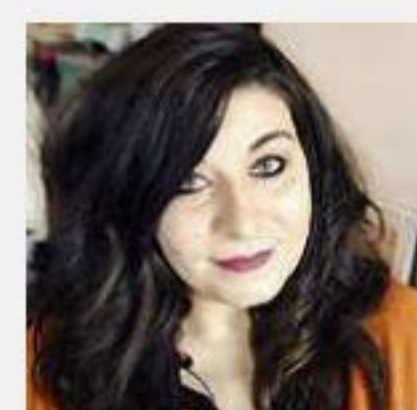
- Find the templates on p78.
- Fogarty Soft Touch Marl Effect Denim Oxford Pillowcases available from www.dunelm.com

- 01 Transfer the design from the templates onto the front of the pillowcases using your preferred method. We chose to position the flowers directly in the corner of one pillowcase, with the moth at a slight angle above them. We then placed just the moth by itself in the corner of the second pillowcase.
- 02 Mount the front of the pillowcase into the hoop. To begin with the flowers, use two strands of pale green to fill in the smallest leaves of the motif using Fishbone Stitch. Fill in the other leaves in the same way, swapping between different shades of green for each one. Work the stem of each leaf using Backstitch in a colour to match. Refer to the main image on p62 for colour placement.
- 03 For the flowers, use two strands of pale blue to outline them in Backstitch. Next, use two strands of dark denim blue to fill in the centre of the flowers using Satin Stitch. Work a series of Long and Short Stitches radiating out from the centre along the inner edge of each petal using two strands of pale blue. Fill in the rest of the flowers with Satin Stitch using two strands of pale cream.
- 04 Reposition the hoop so that the moth is now in the centre. Use two strands of dark denim blue to outline the moth in

Backstitch, then fill in the head and every other stripe on the body using Satin Stitch.

- 05 Next, using two strands of pale blue, work Satin Stitch to fill in the circles on the outer edges of the moth's wings and the remaining stripes on the body. Add a single French Knot to each of the inner sections of the wings in two strands of pale blue.
- 06 For a finishing touch, add some stars scattered around the design. Work these in Straight Stitch using two strands of pale cream. For positioning, you can either mark these onto the pillowcase at the transfer stage or freehand stitch them if you prefer. ●

SOPHIE TARRANT



Craft writer and designer
Sophie loves to make – from embroidery and knitting to upcycling and woodwork, she's tried it all! She's inspired by pop culture, film and literature and loves using texture and colour to create fun and quirky pieces.
www.seesophiestitch.com

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Materials

EVERYTHING YOU NEED TO GET STARTED
ON YOUR EMBROIDERY ADVENTURE

YOUR BASIC EMBROIDERY KIT

For the majority of the projects in this issue you will need the following items. There are different types available, so read on to choose the correct materials for each project.

- Fabric
- Thread
- Needles
- Scissors
- Embroidery hoop
- Transfer pens/pencils

FABRIC

Embroidery can be worked on a wide variety of fabrics or readymade items. It's best to choose fabrics with a fairly smooth surface as heavily-textured surfaces will prevent the stitches from lying flat. For beginners, it's best to start with a 100% plain-weave cotton.

When choosing fabric, consider its intended use, how much wear it will get and how often it will need to be washed.

Fabric can be categorised by its weave and fibre content. Plain weave is the most common type of weave and includes poplin, calico and canvas. Satin weave is a really smooth fabric which is glossy on one side; it includes cotton sateen and satin. Twill weave is a strong fabric with diagonal ribs, such as denim and tweed. Evenweave has regularly spaced holes between the threads and is used for counted thread embroidery. Surface pattern, gingham and ticking can be effectively embroidered on top by following, or echoing, the print.

The most common fibre used is cotton, which is strong and washes well. Linen has a slightly uneven surface due to the natural slubs, which are part of its charm. Silk is luxurious and has a subtle sheen, but take care when stitching on it as it can pucker. Pure wool fabric has quite a tight weave, is easy to stitch on and adds a wonderful texture to embroidery.

THREAD

Choose thread for your project according to how your finished embroidery will be used. For items that will receive a lot of wear and tear use hard-wearing thread, such as stranded cotton. For decorative pieces use finer decorative threads. Consider also how well they'll cover the embroidery design, and experiment to get the thickness you desire.

STRANDED COTTON

This is a divisible, six-strand thread. One strand forms a fine line, while six strands used together produce a bold, heavy line. It's available in a wide variety of more than 400 colours, in pure cotton, silk and rayon.

COTON PERLÉ

Also known as 'pearl cotton', this twisted single-strand thread has a slight sheen and is available in four weights from heavy to fine: 3, 5, 8, 12. It's often used for Hardanger embroidery.

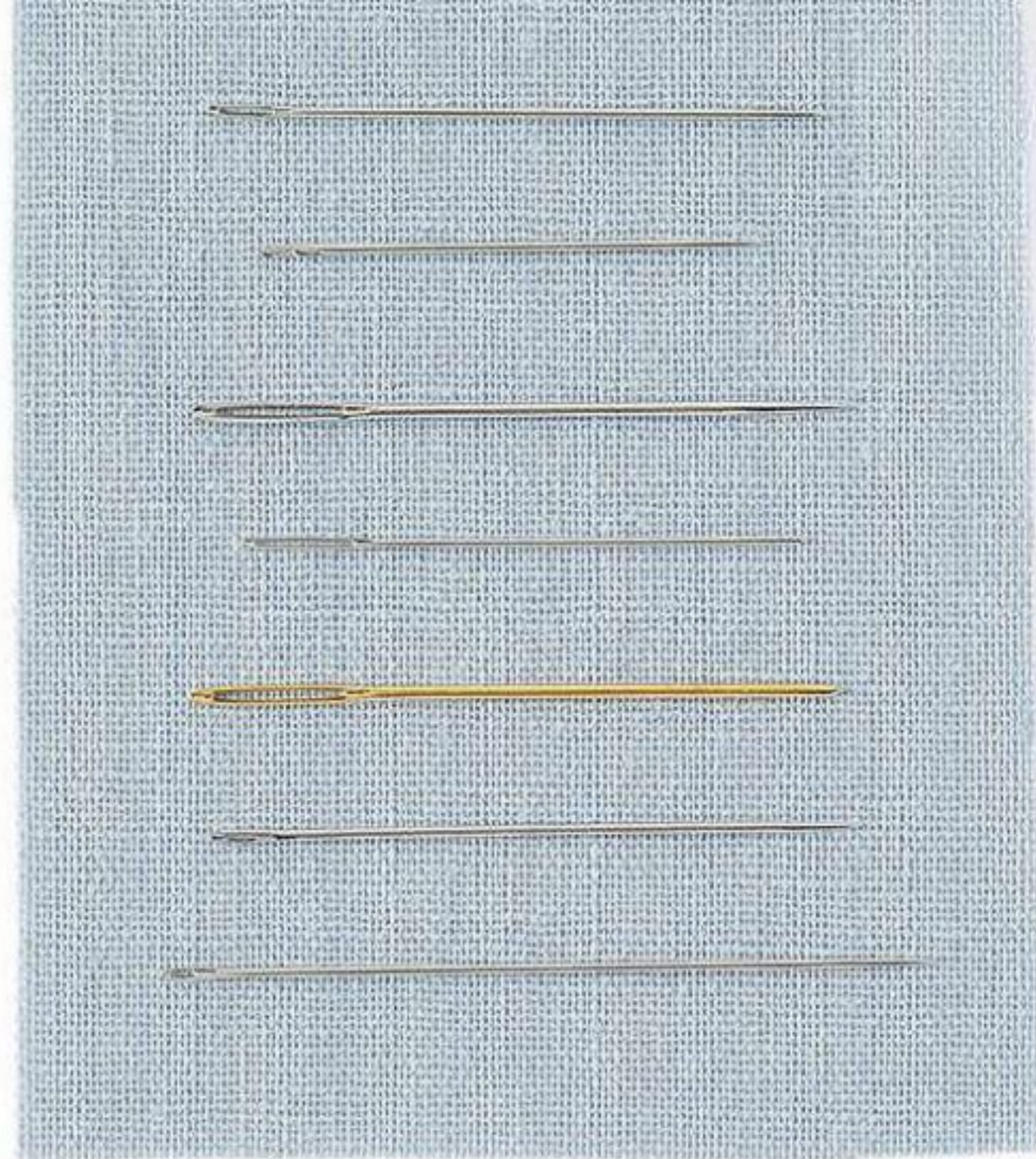
COTON À BRODER

Also known as 'special embroidery thread', this matte, single-strand thread is available in four weights from heavy to fine: 16, 20, 25, 30. It can be used for surface embroidery, blackwork and drawn thread.

CREWEL WOOL

This single-strand woollen thread is available in many colours and used for fine embroidery and crewel work.



**METALLIC**

Available in many weights and textures, these threads are best reserved for special effects, as they are not very hard-wearing. Always work with shorter lengths of about 30cm and coat with a thread conditioner.

SPECIALITY THREADS

There are many other threads to choose from in a wealth of different effects, such as space-dyed, hand-dyed and ombré. Try flower, soft cotton and silk threads.

HOOPS & FRAMES

Using a hoop or frame makes it easier to achieve a neat, even finish without the fabric distorting. Stands for hoops and frames, which leave your hands free to stitch, are available as floor-standing, table, lap or seat-mounted.

HOOPS

Hoops work by holding a section of the fabric taut between two rings. Wooden hoops have two rings with an adjustable metal screw. Spring tension hoops have a plastic outer ring with a metal spring-loaded inner ring to keep the fabric taut.

FRAMES

Frames are designed for larger pieces to keep an entire piece of fabric taut.

NEEDLES

There are several different needles suitable for embroidery. Having the right needle for the job will vastly improve your stitching. When choosing, consider which diameter, eye, length and point you need. Always buy good quality needles as they'll last longer.

BEADING

Shorter beading needles are fine with a long thin eye – ideal for sewing on beads.

CHENILLE

This sharp-pointed needle has a large oval eye so that it can take thicker threads. It's also good for embroidering with ribbon.

CREWEL/EMBROIDERY

This is the most commonly used needle for embroidery. It's a medium-length, sharp-pointed needle with a long eye.

MILLINERS/STRAW

This long needle has a round eye, so is perfect for working decorative stitches like Bullion Knot.

QUILTING/BETWEENS

These needles are very short and fine with a round eye. The shorter length makes them ideal for fine needlework, such as shadow work.

SHARPS

These general purpose needles are medium length with round eyes, which makes them strong, and perfect for tightly woven fabrics.

TAPESTRY

This blunt-ended, large-eyed needle is used for counted thread embroidery and working whip stitch.

DESIGN TRANSFER

There are several tools and materials that can be used for transferring designs.

TRANSFER PENS AND PENCILS

These are either permanent or temporary, and are erasable by air, heat or water.

DRESSMAKER'S CARBON PAPER

This comes in different colours so it'll show up on different coloured fabrics.

IRON-ON TRANSFERS

These can be bought either singly or in books and can be used more than once.

LIGHTBOX

These are like an illuminated tablet and are worth the investment for easy tracing.

PENCIL

A standard soft pencil can be used to trace a design onto fabric.

WATER-SOLUBLE STABILISER PAPER

Draw or print a design on this, embroider through it, then dissolve it in water.

USEFUL EXTRAS

COTTON TAPE

Used to bind the inner embroidery hoop when stitching on fine or delicate fabrics.

LIGHTS AND MAGNIFIERS

Perfect for seeing small stitches close up or for working in artificial light.

SCISSORS

Small, sharp scissors are invaluable for snipping off thread ends. Dressmaking scissors are used for cutting fabric to size.

THIMBLE

These will protect your fingers, particularly when using thicker threads.

THREAD CONDITIONER/BEESWAX

This helps stop the thread from getting tangled, particularly metallic threads. →





Techniques



LEARN THE BASICS OF EACH STAGE
OF YOUR EMBROIDERY PROJECTS



HOW TO TRANSFER

TRACING

Place light-coloured and fine fabrics over the design and trace over it. For thicker or dark-coloured fabrics a light source such as a window or lightbox makes this process much simpler.

TRANSFER PENS AND PENCILS

Choose a colour that will show up on the fabric. Use a permanent marker if the stitching will cover the lines, or a removable marker if you need to erase the lines afterwards – test first on a scrap of fabric so you know it can be removed.

IRON-ON TRANSFERS

Press your fabric, then place your transfer sheet ink side down on top and press with a hot, dry iron (taking care with heat-sensitive fabrics). You can reuse the transfers three to four times depending on the type of fabric you use.

WATER-SOLUBLE STABILISER

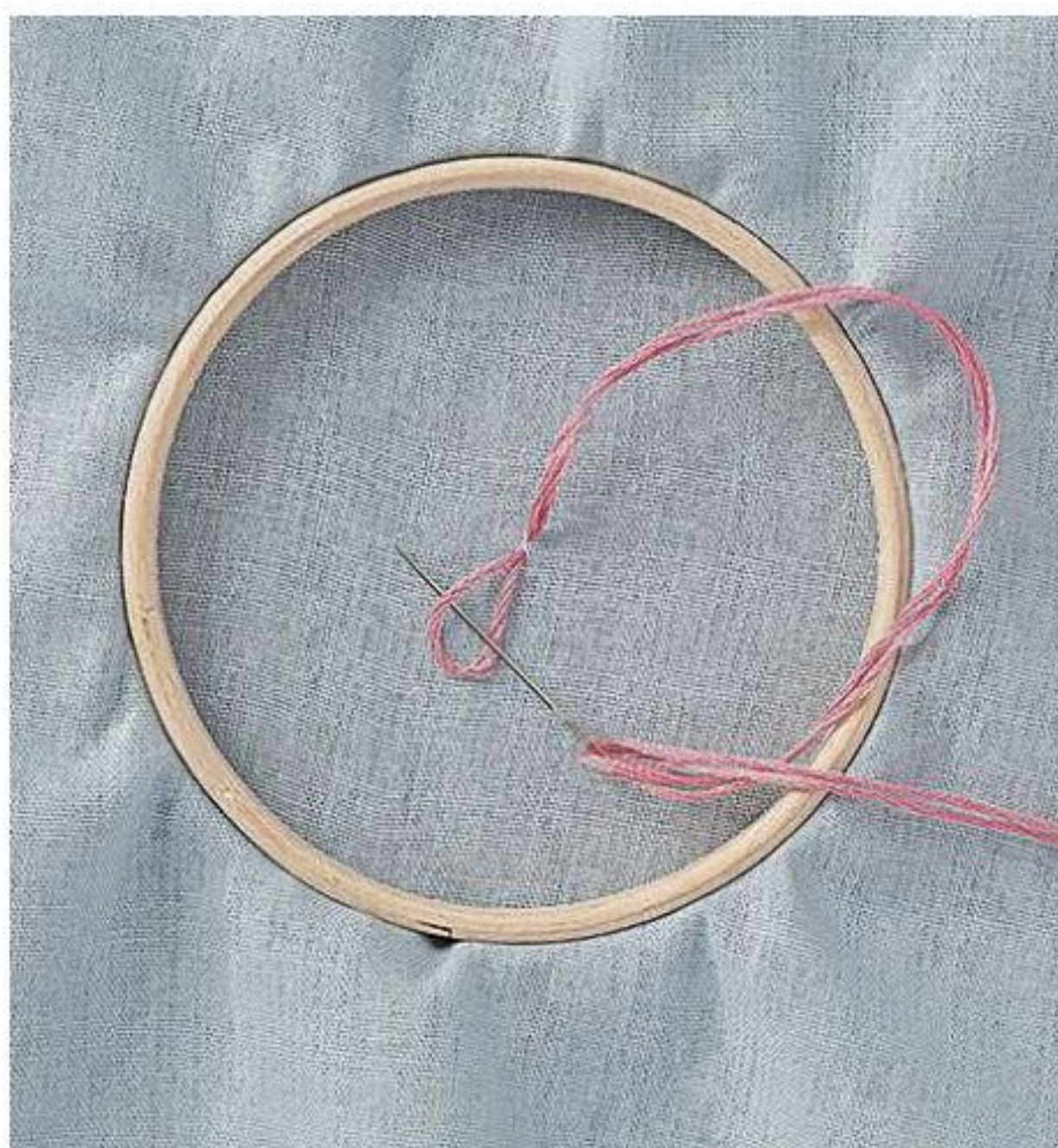
This lightweight, slightly perforated paper stays on the fabric as you embroider. Once you've finished stitching, soak it with the fabric and it dissolves when rinsed.

CARBON PAPER

Lay the carbon paper coloured side down onto your fabric, place your pattern on the top and trace over the design.

TEAR-AWAY METHOD

This technique is used when stitching on textured fabrics like velvet and suede. Trace your design onto thin tracing or tissue paper, then tack it onto your fabric. Stitch through the fabric and paper, then carefully tear away the paper.



USING A HOOP

Place the inner ring of the hoop under the fabric directly below the area you wish to stitch. Loosen the screw on the outer ring and place this over the fabric and inner ring. Push down firmly and evenly, then tighten the screw and gently pull the edges of the fabric beyond the hoop so that it's 'drum tight'. Regularly check the tension of your fabric as you stitch, and adjust accordingly. If you're using delicate fabric, begin by wrapping cotton tape around the inner ring to protect your fabric from being marked by the hoop.

HOW TO STITCH

CUTTING THE THREAD

With stranded cotton, there is a 'right' end to pull the thread from to stop the skein tangling and knotting: the end with the longer wrapper that has the colour number. Find the cut end and gently pull. Cut thread no longer than 50cm (but for metallic threads, shorter 30cm lengths are best). To separate strands, cut a length of thread, then hold the end gently between your thumb and forefinger. Take one strand and pull it gently upwards. If you want more than one strand, separate them individually then recombine them.

STARTING A THREAD

There are a few methods you can use:

Loop start If you're stitching with two strands, cut one strand twice the length you need. Fold it in half so the two cut ends meet and thread these through your needle, leaving a loop at the other end. Bring your needle up through the fabric, then back down, threading the needle through the loop. This neat method works with any even number of strands.

Waste knot Tie a knot in the end of the thread and pull the needle and thread through the fabric near to where you'll be working, in the direction of your stitching. Work stitches over the end of the thread, then cut off the knot when you reach it.

Weaving in Weave the end of the thread under the back of worked stitches.

FINISHING A THREAD

Weave the thread under the back of the stitches just worked. Start and finish all threads very securely so they don't come undone and cut off loose ends as you go so they don't get caught in stitching.



LEFT-HANDED STITCHERS

If you are left-handed, you may need to work some stitches differently. Please go to www.gathered.how/love-embroidery for information for left-handed stitchers.

FINISHING

When you've finished stitching, gently wash your work in lukewarm water and a little mild detergent. Rinse well, adding a drop of white vinegar to the final rinse to restore the sheen of the thread. Roll the fabric in a clean towel to absorb excess water. Place a towel on an ironing board, put your embroidery face down on it with a clean cloth on top, and press until dry.

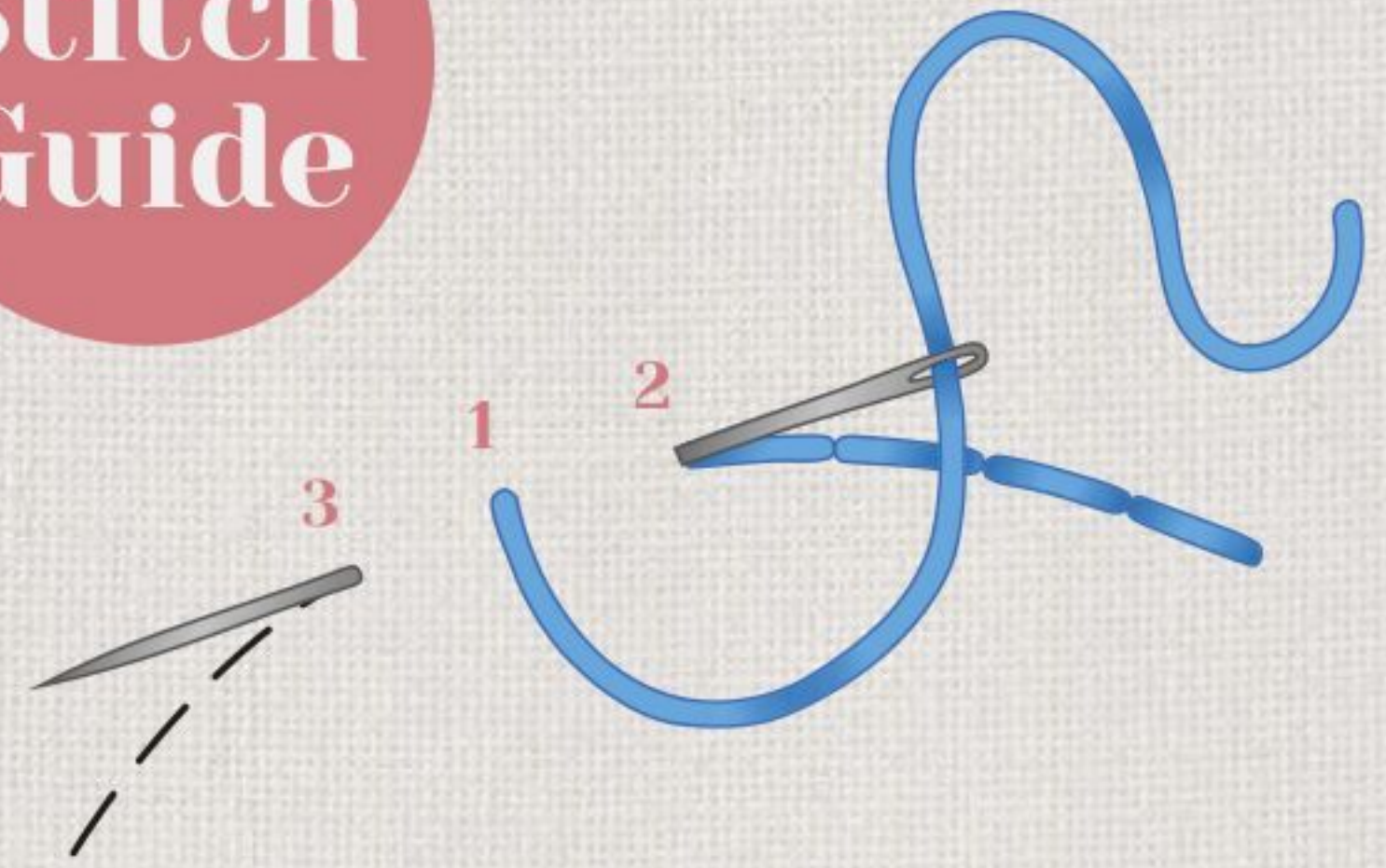


MOUNTING A HOOP

Cut the fabric 5cm bigger than the outer hoop. Cut a piece of felt the same size as the inner hoop. Mount the fabric into the hoop with the design central and the screw centre top. Work a Running Stitch around the fabric edge and pull it to gather it. Pin the felt over the gathered fabric and stitch into place, then sew a small ring at the top to hang your hoop from. ②

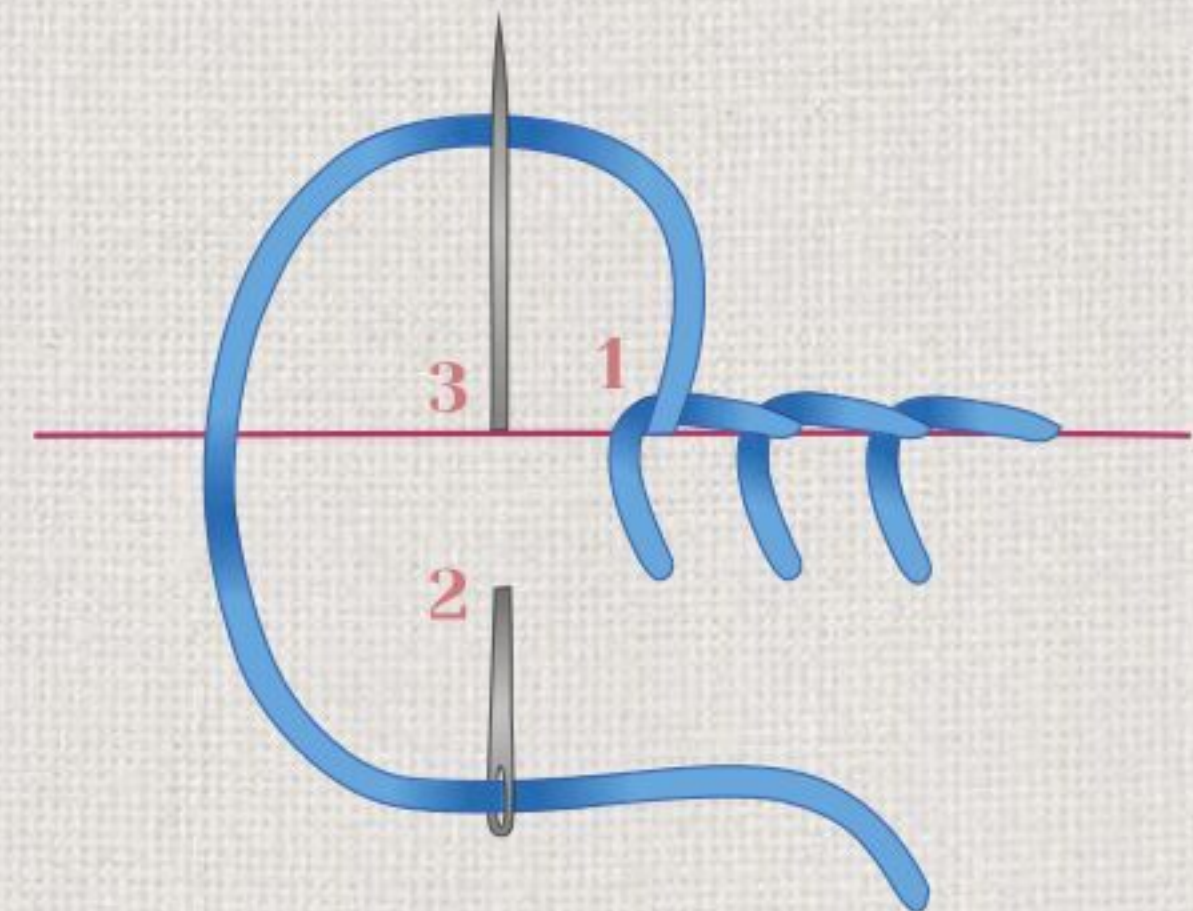


Stitch Guide



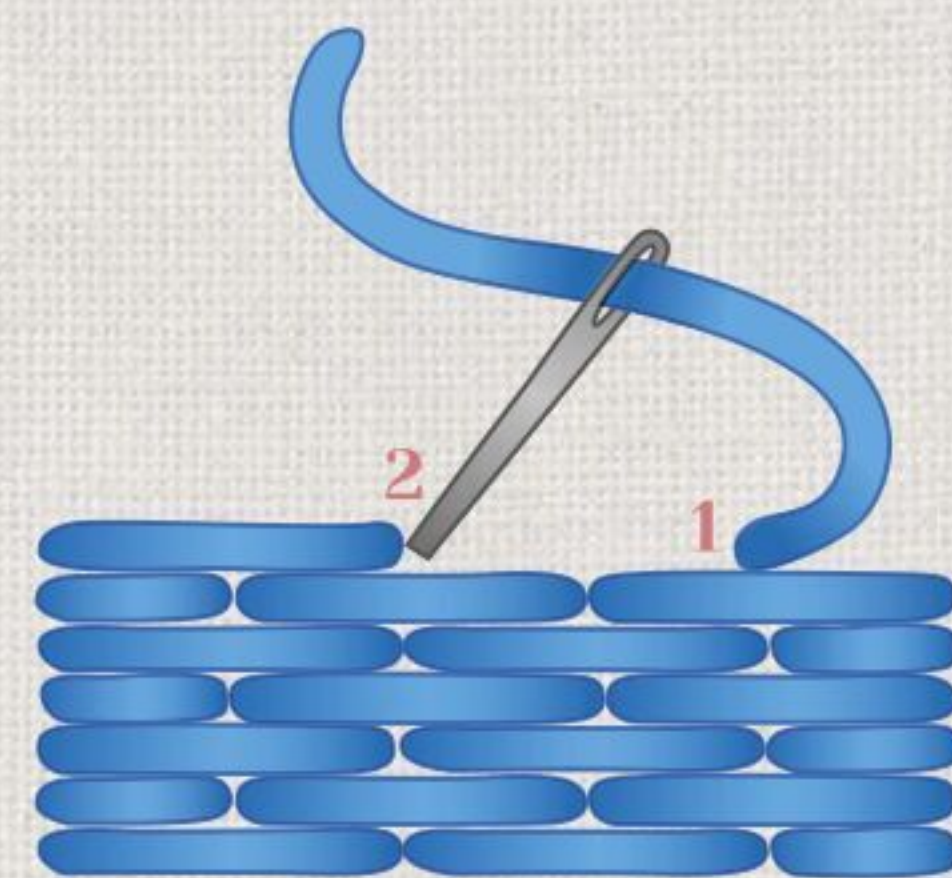
Backstitch

Backstitch forms a neat line which can be used alone or to outline other stitches. Backstitch should be worked so that all the stitches are the same length with no gaps between them. Bring the needle up at 1, down at 2, up at 3 and so on. Continue stitching in this way, always working back on yourself.



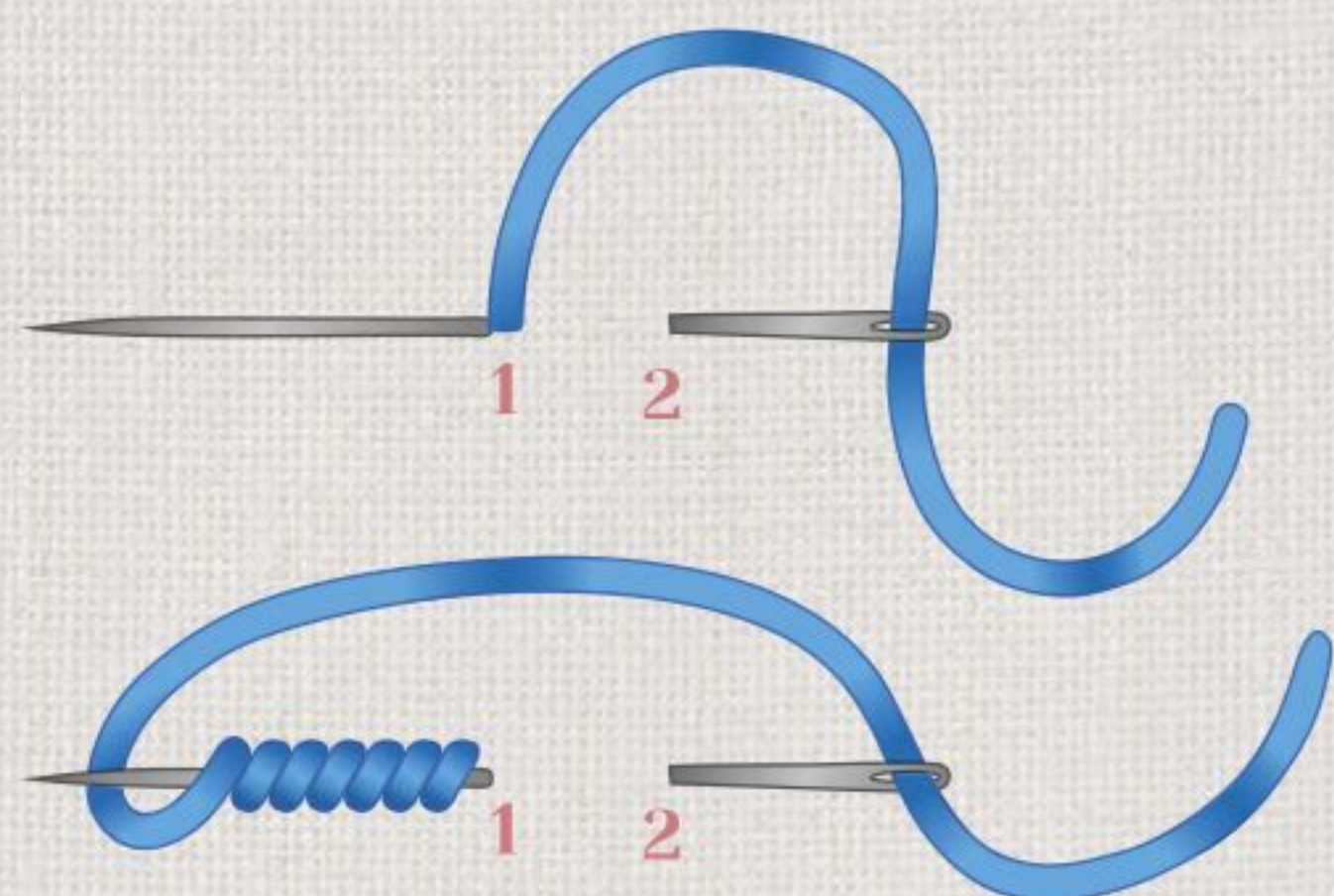
Blanket Stitch

Bring the needle up at 1, down at 2 and up at 3 with the thread under the needle. Gently pull the needle through to form a neat loop. The vertical stitches should all be evenly spaced and of the same length. You may find it helps to draw a line on the fabric as a guide to keep the stitches even and regular.



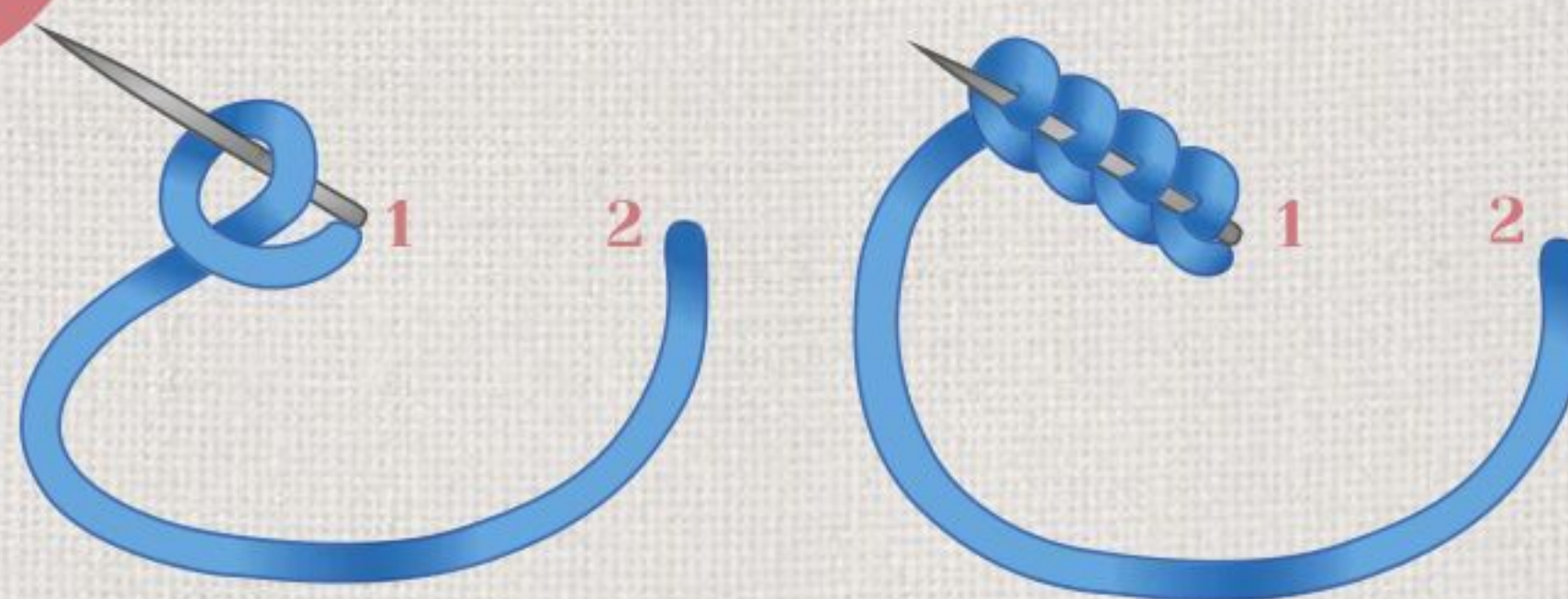
Brick Stitch

Work a row of even-length Backstitches along the area to be filled. Stitch your next row of Backstitches below the first row, making them the same length as those above, but offsetting them. The stitches at the beginning and end of this row will be shorter than the others. Continue in this way, so you have a 'brick-filled' area.



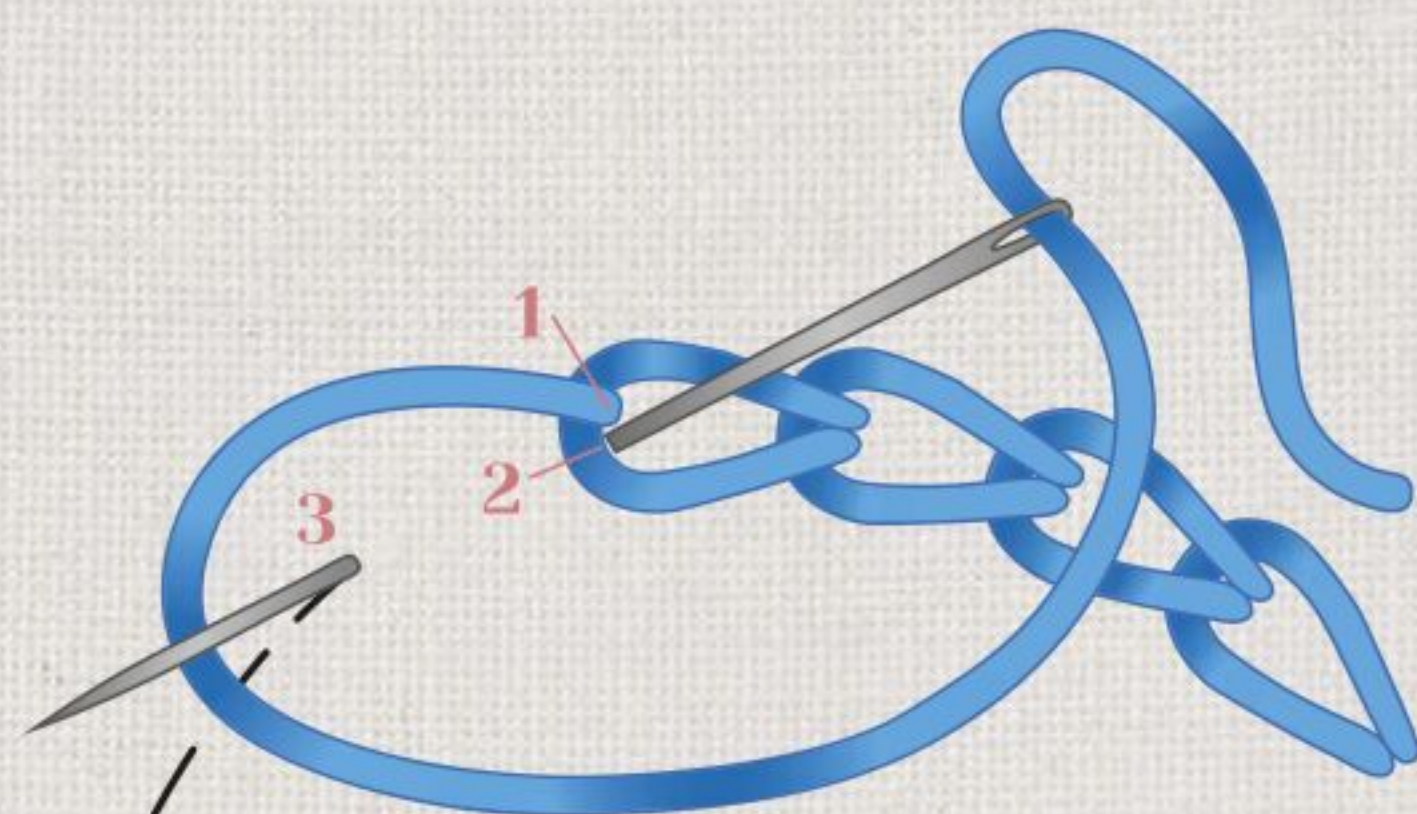
Bullion Knot

Bring the needle up at 1 and down at 2. Bring it up again at 1 and wrap the thread around the needle as many times as the stitch length requires. Holding the twists firmly with your thumb, pull the needle through the thread coils. Pull back in the opposite direction so the coil lies flat, then insert the needle back in at 2.



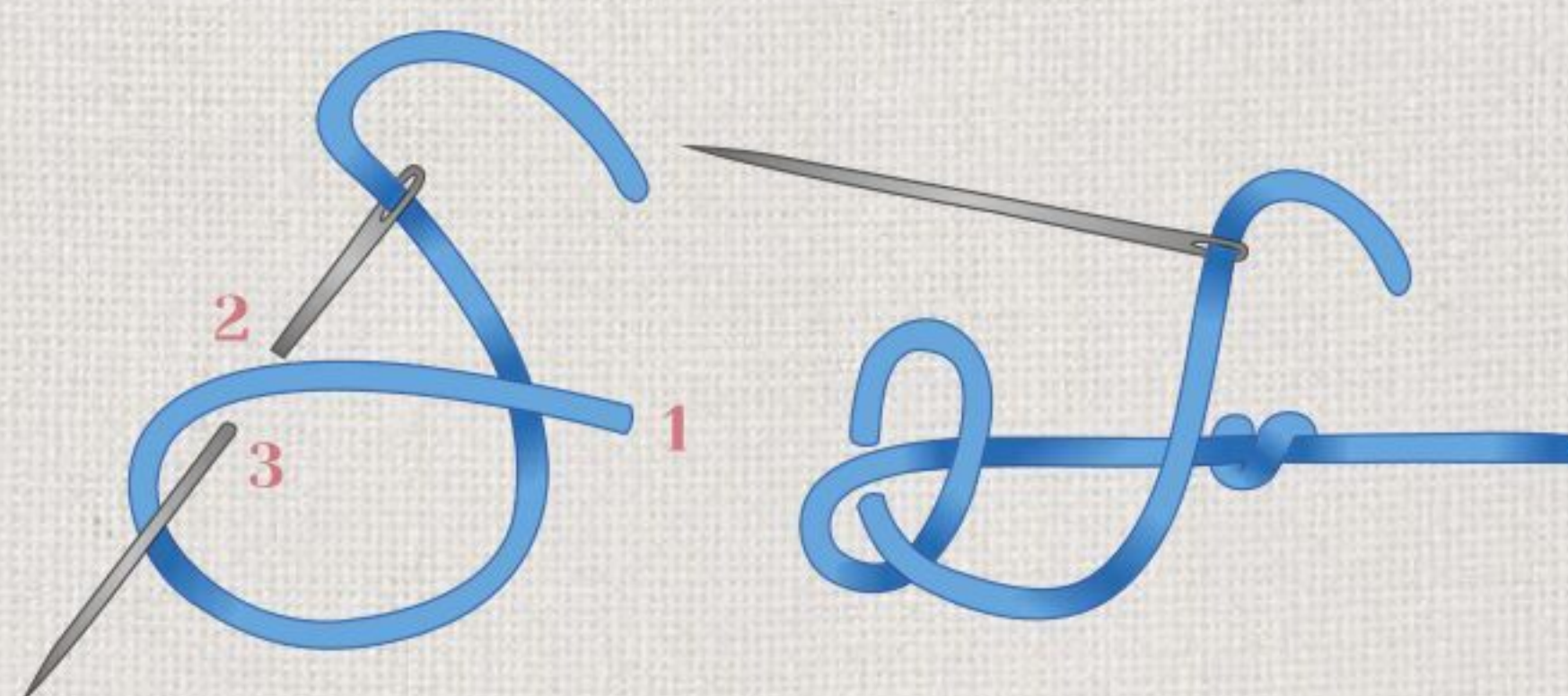
Cast On Stitch

Bring the needle up at 1 and down at 2 to set the length of the finished stitch. Bring the needle back up at 1 then loop the thread around your finger, slide the loop onto the needle and pull gently. Make as many loops as you need to fill the length of the stitch, then push the needle back into the fabric at 2 to anchor.



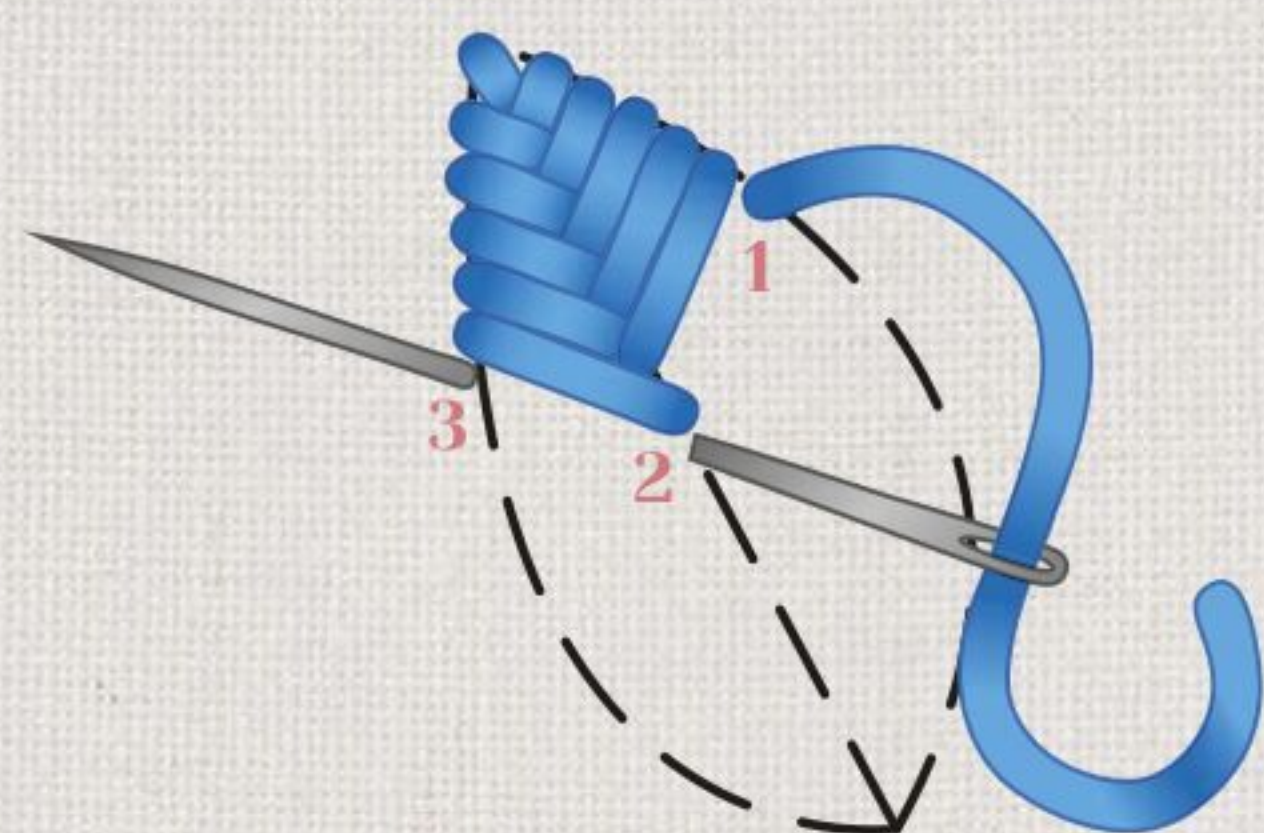
Chain Stitch

Chain Stitch works well as a decorative outline. Work from right to left bringing the needle up at 1, down at 2 and up at 3, making sure that the thread is under the needle. Pull the needle through slowly to form a neat loop – don't pull too tightly or the 'chain' effect will be lost. Point 3 becomes point 1 of the next stitch.



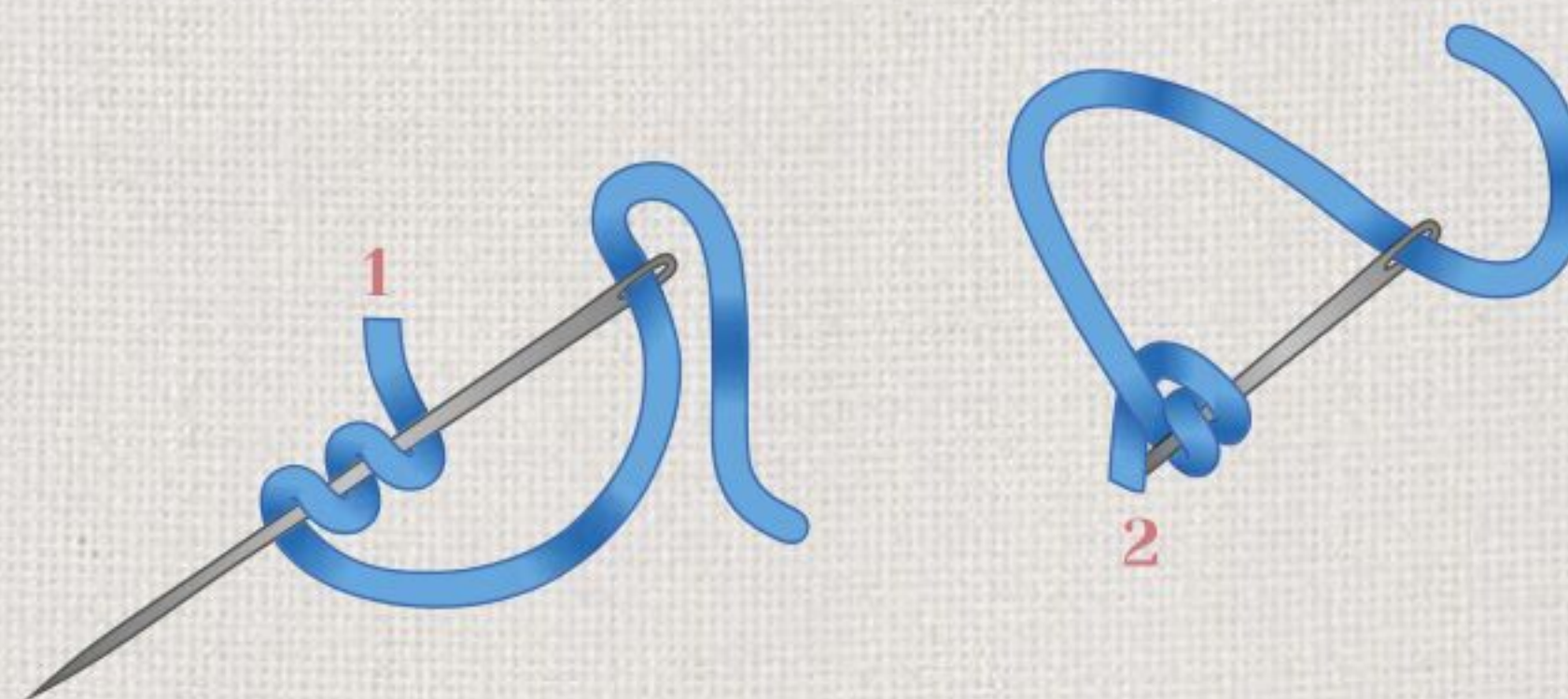
Coral Stitch

Bring the needle up at 1, down at 2, a short distance to the left. Bring it up again at 3, slanting the needle slightly without pulling it through the fabric. Loop the thread over the needle from top to bottom and pull it through the fabric slowly to form a knot. Pull the thread slowly and ease the knot down onto the fabric.



Fishbone Stitch

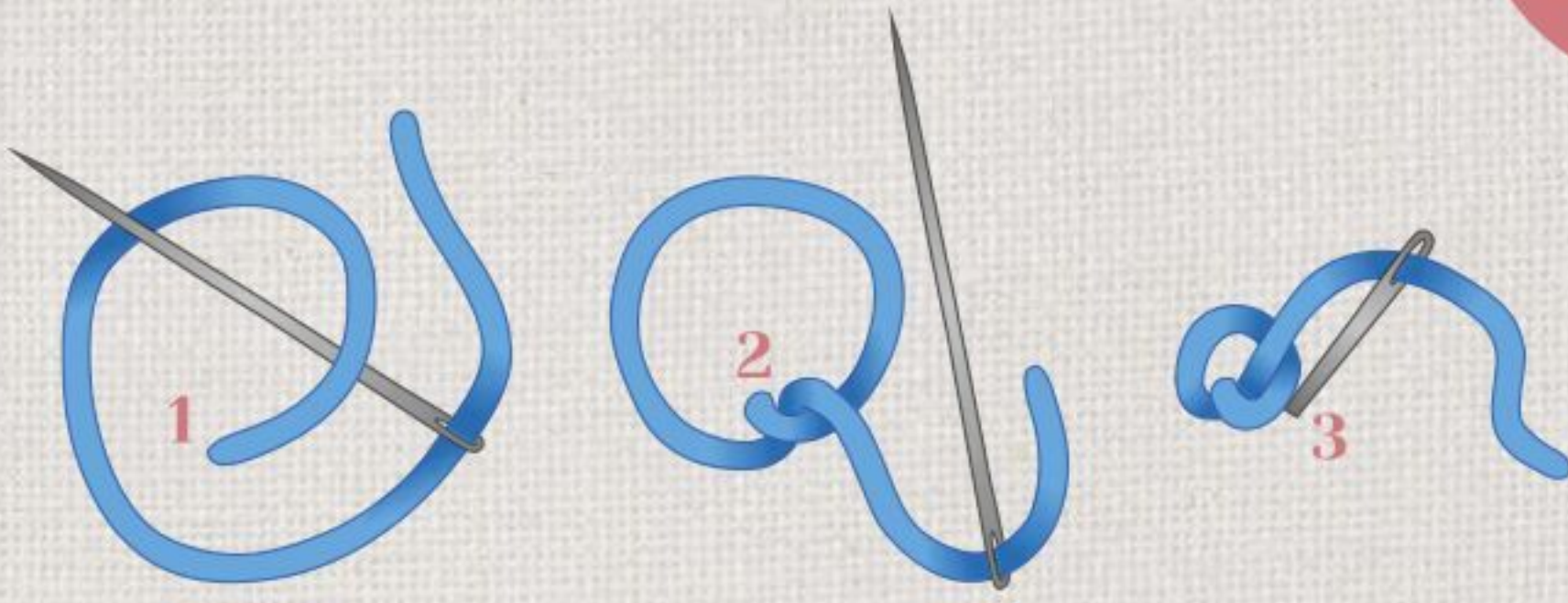
Bring the needle out at the top of the shape and make a short vertical stitch. Bring the needle up at 1 slightly to the right, following the shape outline. Take the needle diagonally down at 2 at the centre line below the first stitch. Bring it up at 3 on the left side and keep alternating these diagonal stitches from right to left.



French Knot

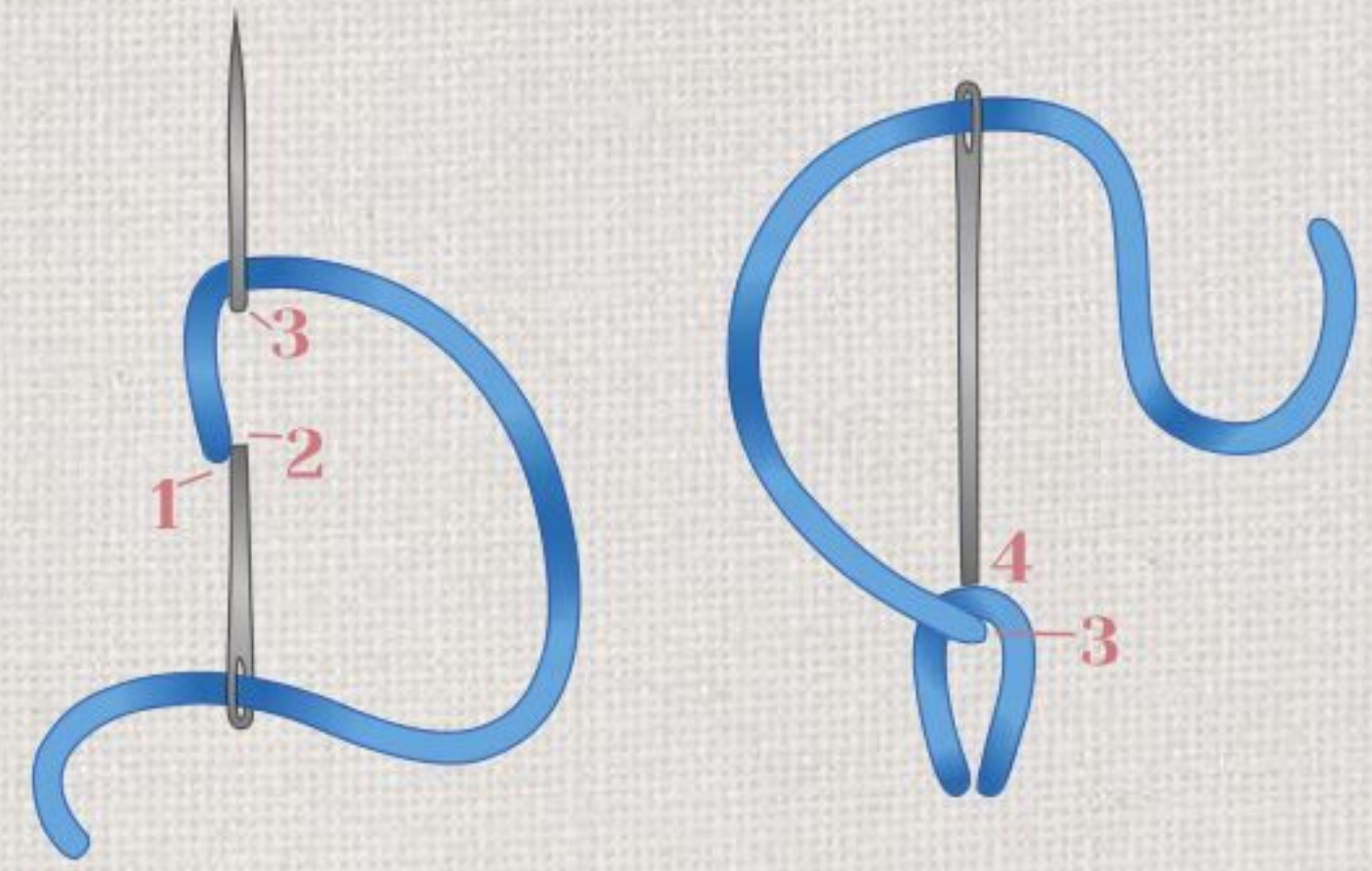
Bring the needle up at 1. Holding the thread with one hand, twist the needle around the thread twice. Insert the point of the needle into the fabric close to where the thread emerged, pull the thread to tighten the knot, then push the needle slowly through the fabric. Make a larger knot by increasing the number of twists.

Stitch Guide



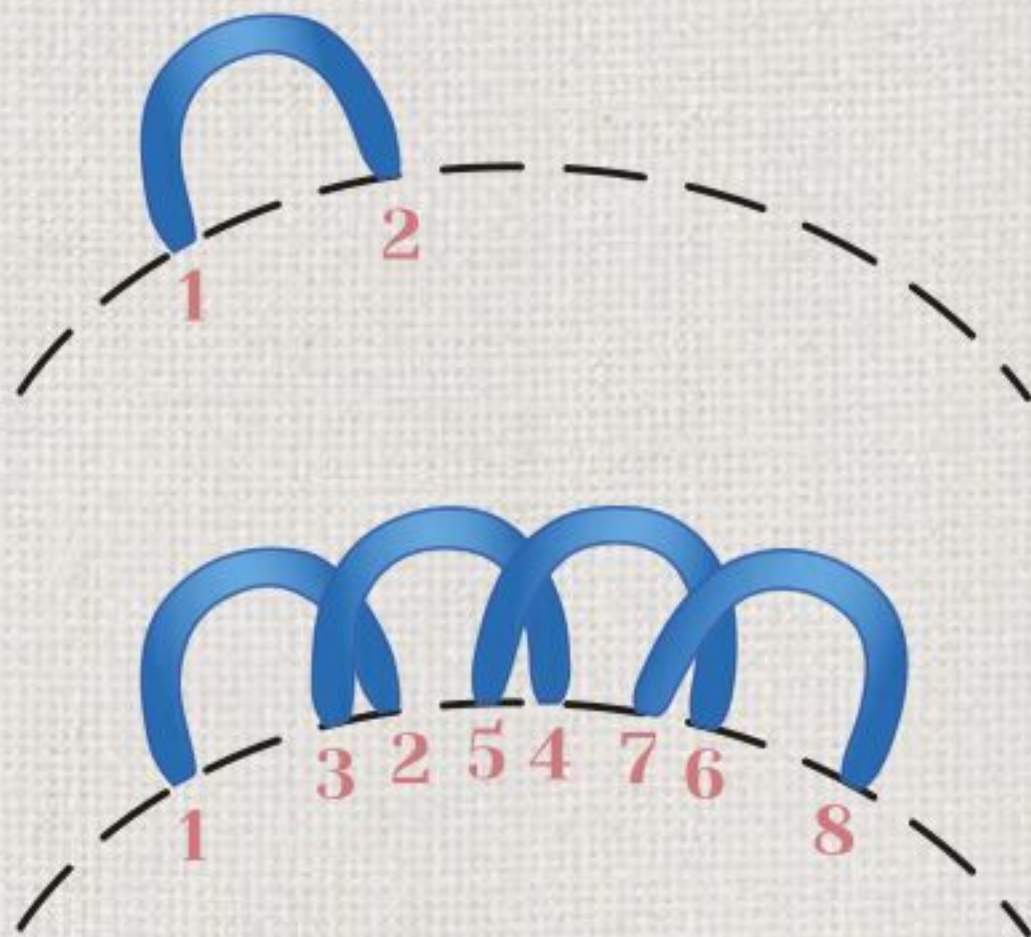
Full Knot Stitch

Bring the needle up at 1 and form a loop. Bring the needle up through the loop. Hold the loop while pulling on the needle, so that the thread crosses over itself tightly against the fabric (2). Let go of the loop and rest your finger over the crossing threads and tighten the knot fully. Insert the needle 1mm from the knot at 3.



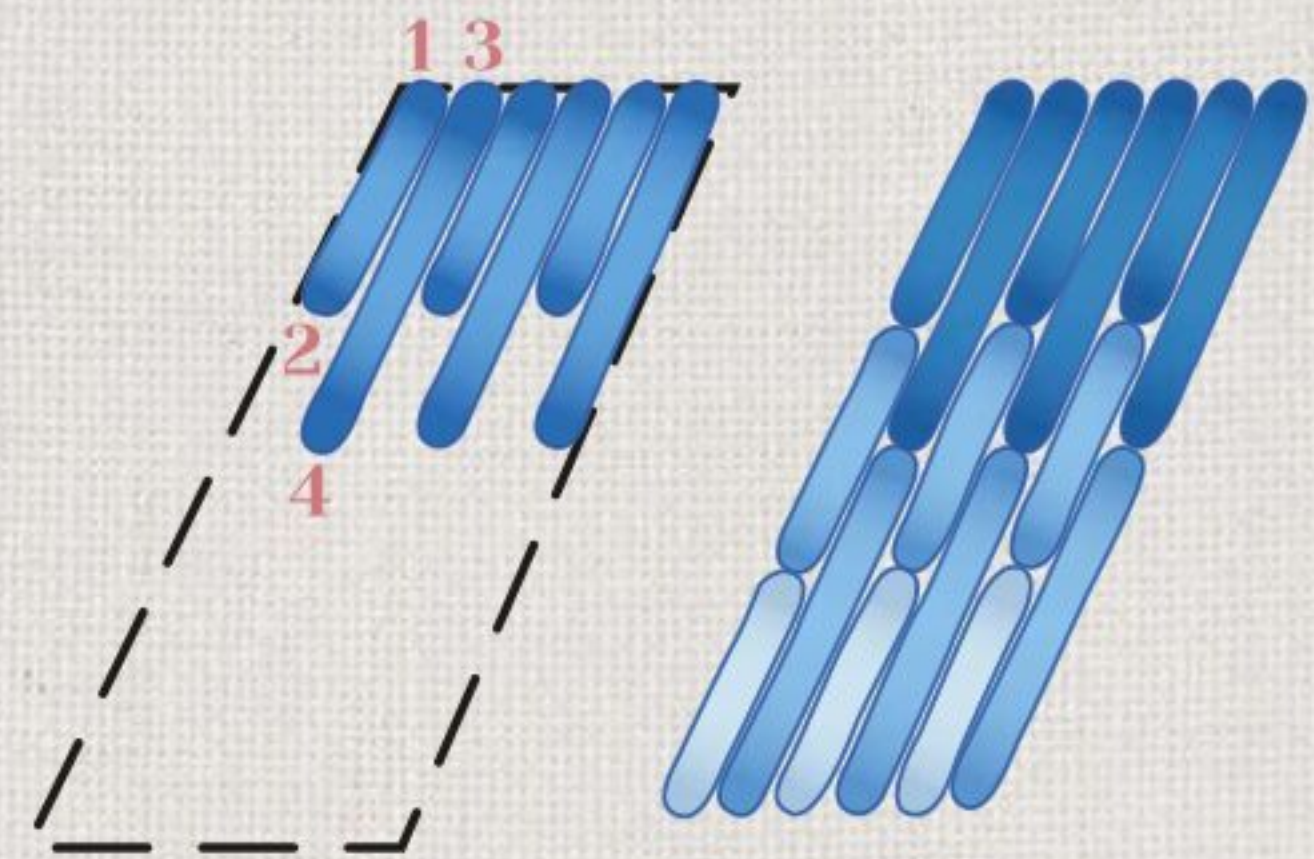
Lazy Daisy Stitch

Bring the needle up at 1 and down at 2, right next to where it first emerged, but without pulling the needle all the way through the fabric. Bring it up again at 3, with the thread under the needle. Pull the needle gently to form a loop. Secure the loop with a short stitch by pushing the needle through the fabric at 4.



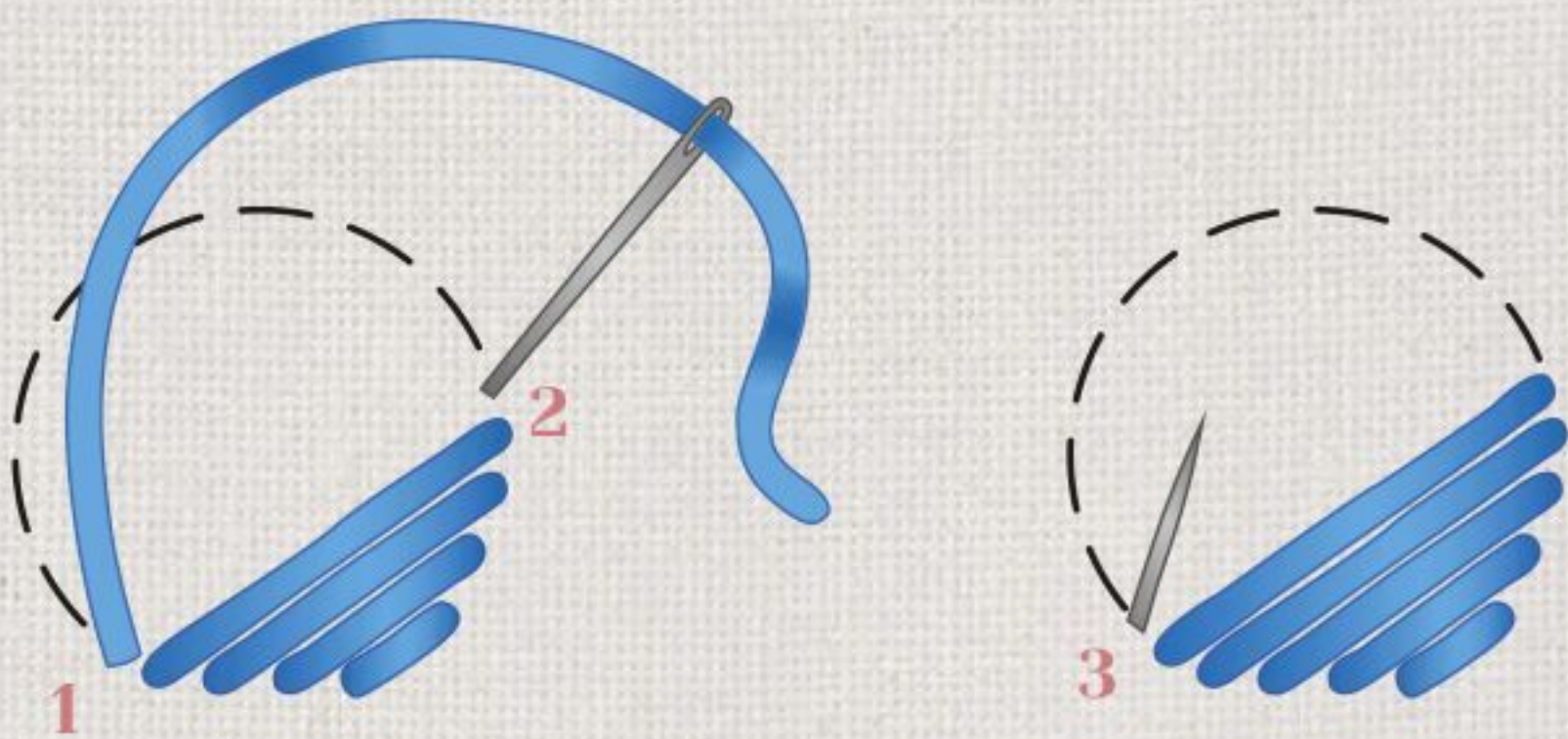
Loop Stitch

Bring your needle up at 1 on the design line then down at 2, pulling the thread so it leaves a loop on the surface. Next bring the needle up at 3 and down at 4, again leaving a loop, then continue in this way following the numbers. Make sure your loops are all the same size and that you place the stitches the same distance apart.



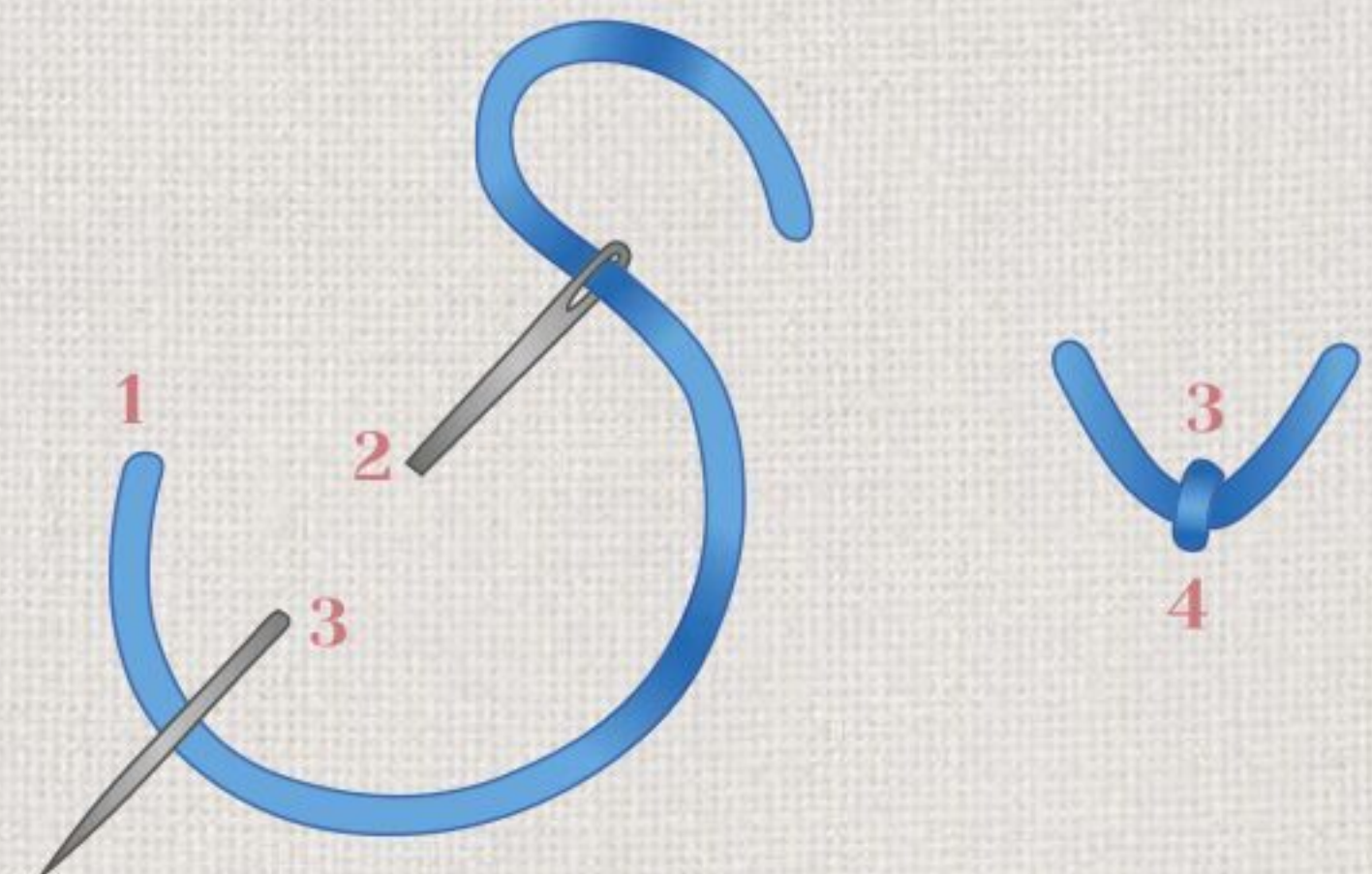
Long and Short Stitch

Work alternate Long and Short Stitches for the first row – the Short Stitches should be half the length of the Long Stitches. Bring the needle up at 1, down at 2, up at 3, down at 4 and so on. Subsequent rows are worked with the stitches all the same length, equal to the Long Stitches in the first row.



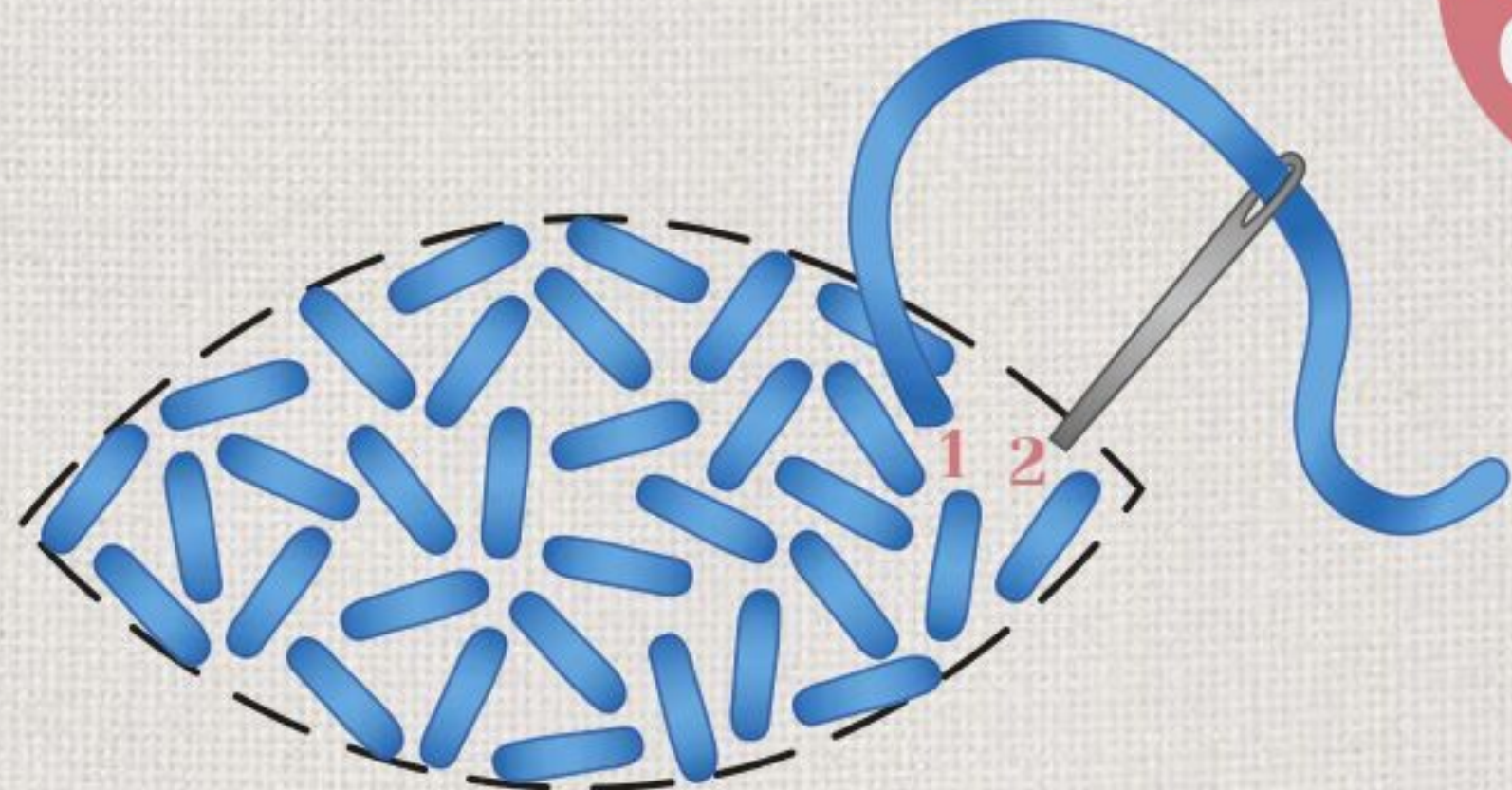
Satin Stitch

Bring the needle up at 1, down at 2 and up at 3, working stitches close together. Keep stitching in this way, under and over, so that the back of the work looks the same as the front. To maintain an even tension, always take the needle out at the back, then back in at the front in two steps rather than in and out in one motion.



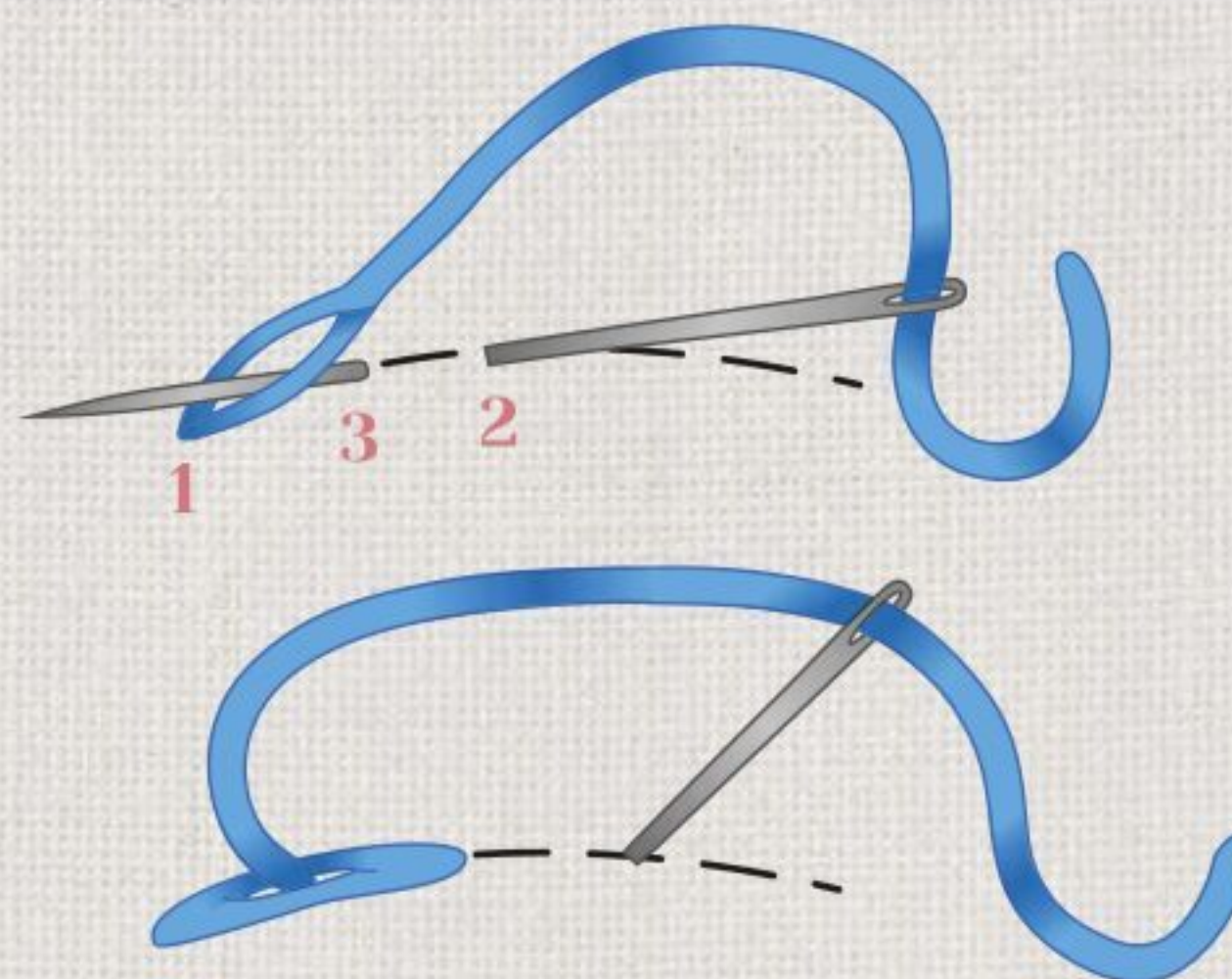
Scallop Stitch

Bring the needle up (1) and then down (2) without pulling through the fabric. Bring the needle up again (3), over the thread of the first stitch and pull through. Make a very small stitch (4), similar to a couching stitch, to secure the 'V' shape. This is similar to Fly Stitch, but the final stitch should be very small to create a scallop shape.



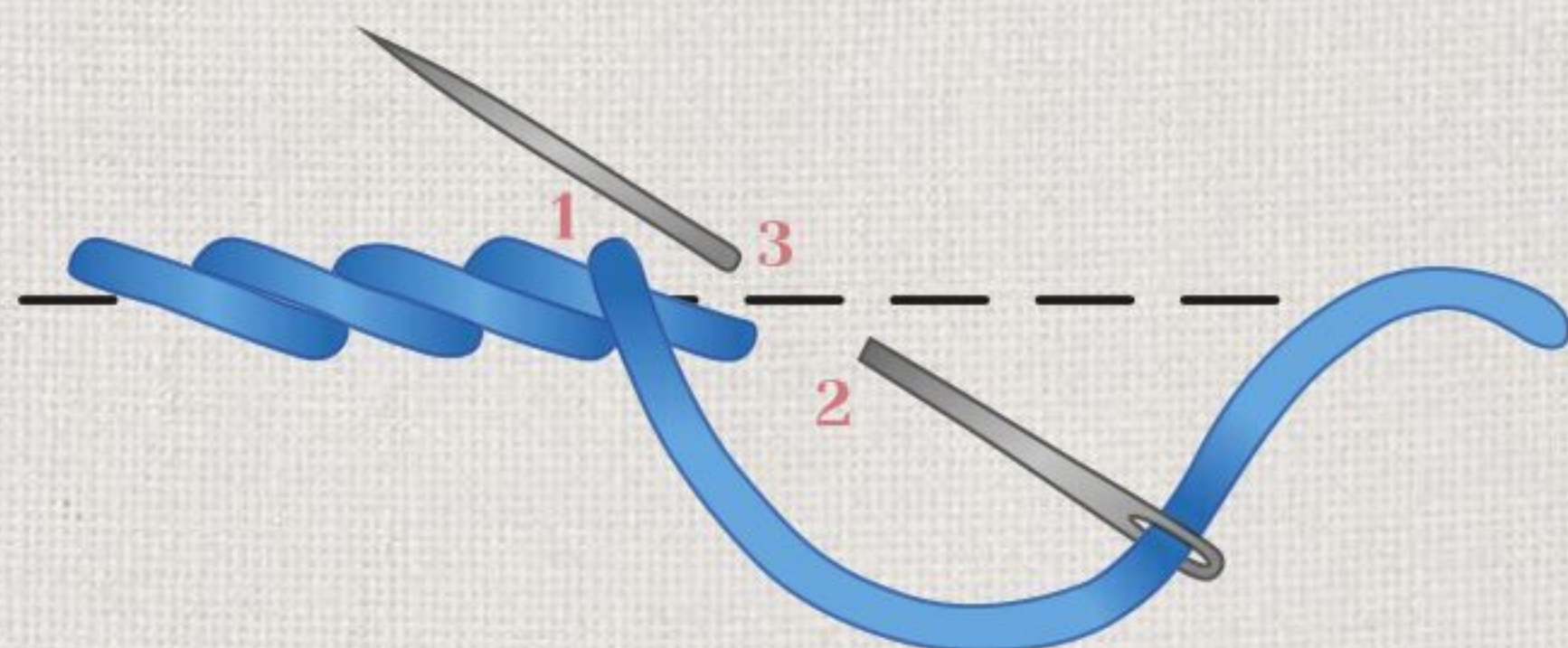
Seed Stitch

Seed Stitch is an individual stitch, but when worked together in groups is called Seeding. This is simply short Straight Stitches worked randomly in different directions. There is no particular pattern to follow, but the stitches should all be of the same length, evenly spaced and scattered across the fabric.



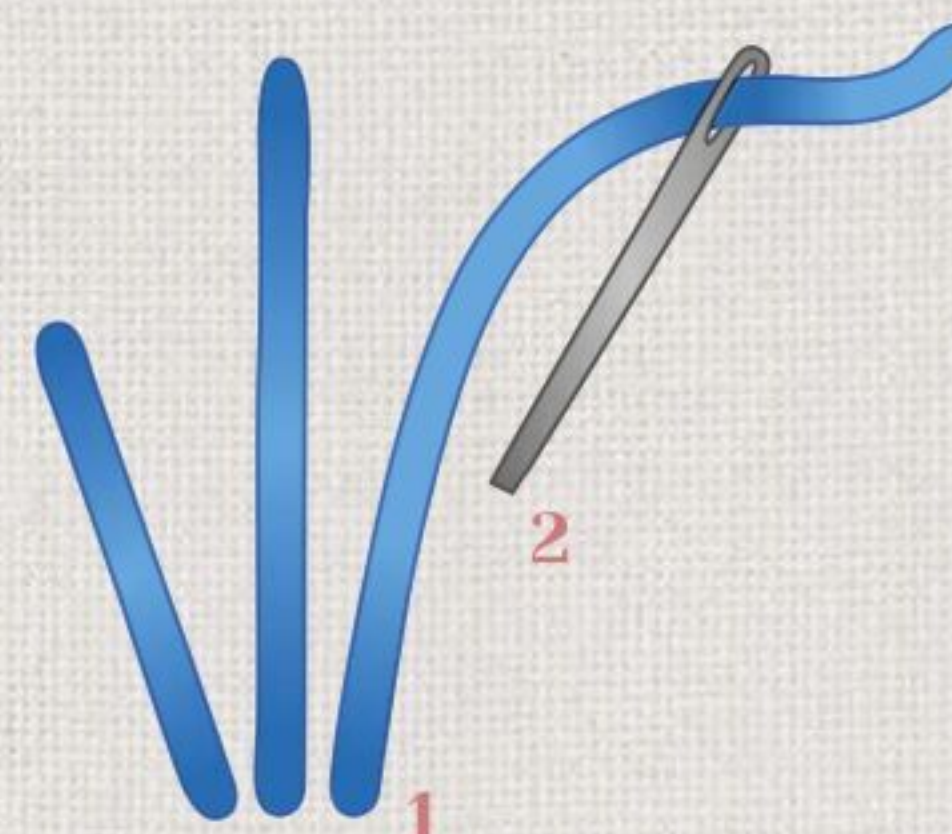
Split Stitch

Bring the needle up at 1, down at 2 and up at 3, but don't pull it all the way through the fabric. Pull the needle up through the centre of the thread to split it, then carry on pulling it up through the fabric and the thread. Work the whole outline in this way, making sure you always split the thread in the centre to form even stitches.



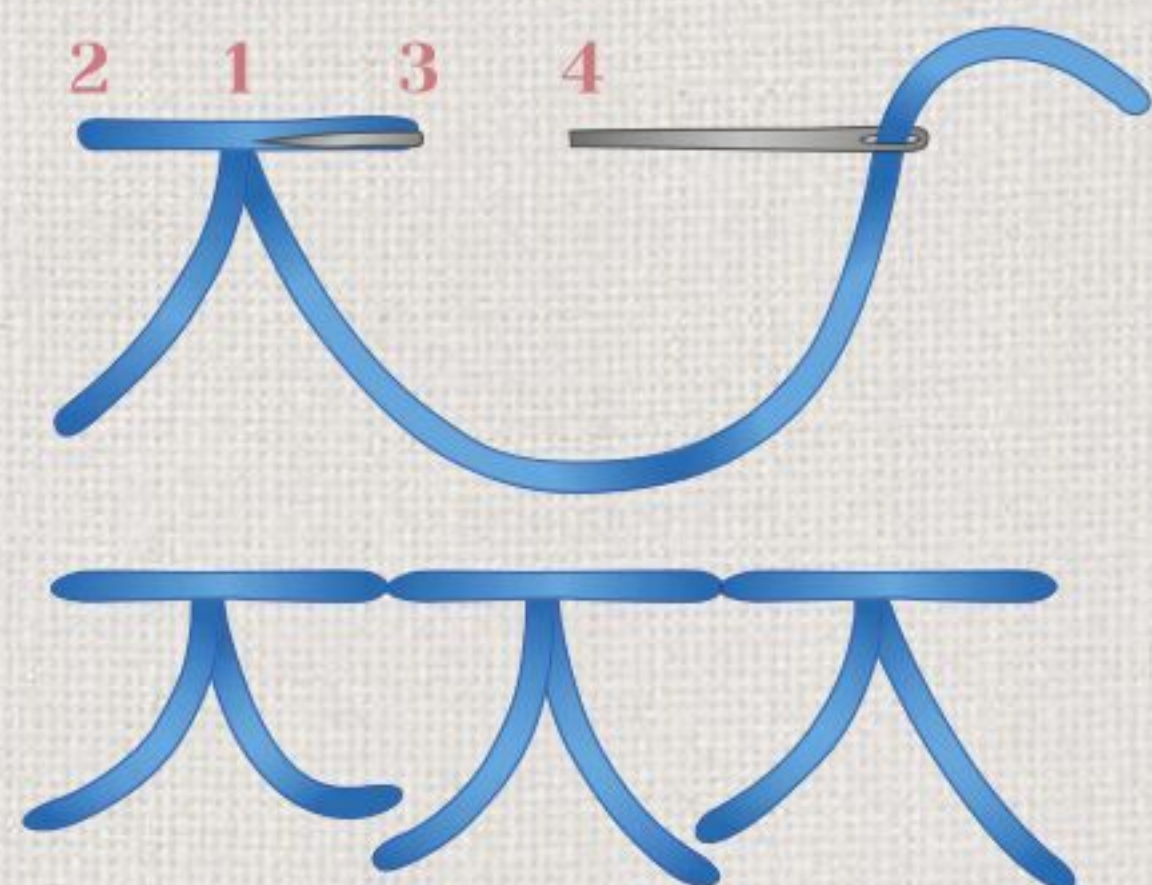
Stem Stitch

Stem Stitch forms a solid, raised line with a textured appearance. It can be used to follow any shape and is good for working curved lines. Bring the needle up just above the design line at 1, down at 2 below the line, and back up at 3 above the line. Continue in this way, always working back on yourself.



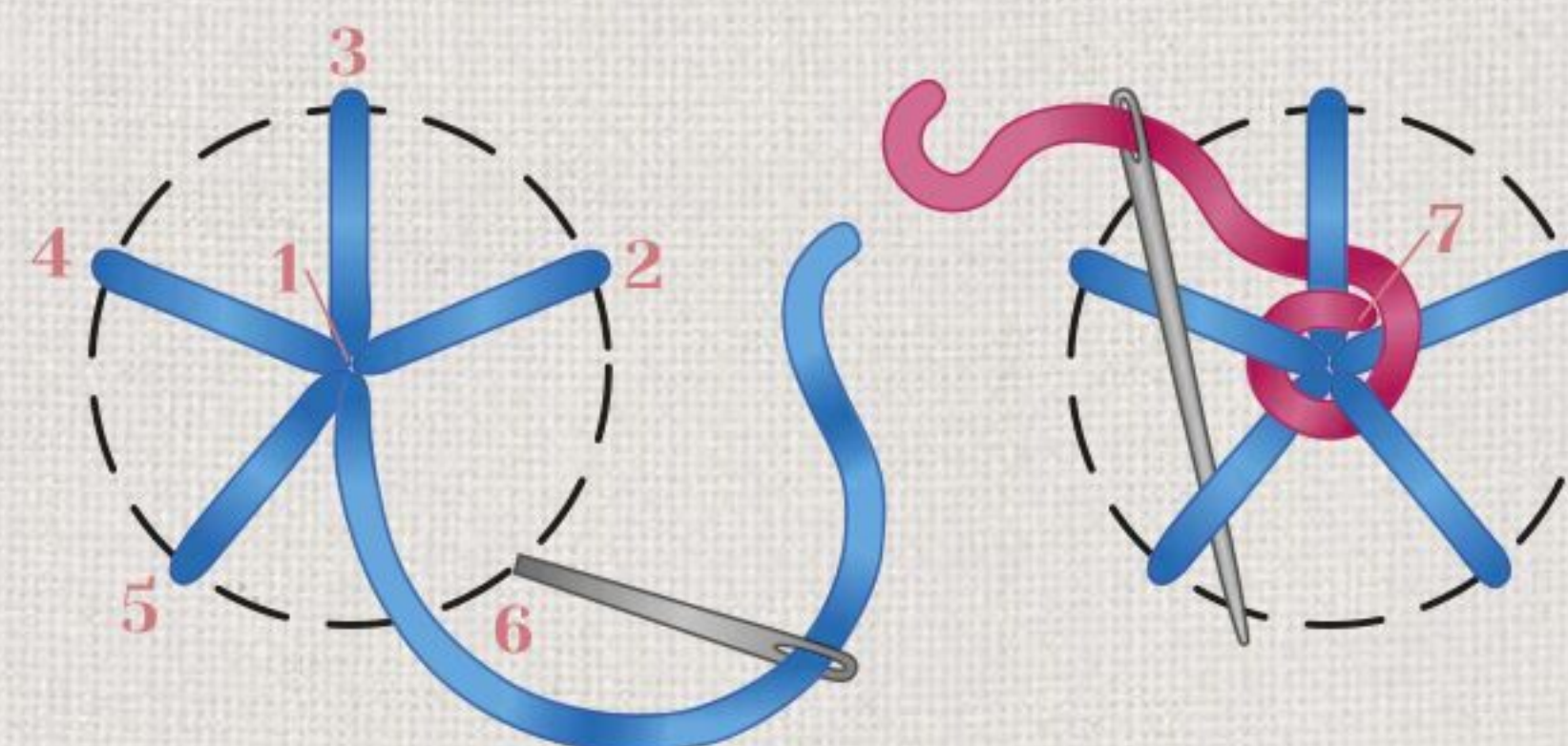
Straight Stitch

Straight Stitch is very versatile as it can be worked to any length and in any direction. It is particularly useful in pictorial work for adding details and it can also be used to outline other areas of stitching, providing that the edges are straight. Bring the needle up at 1, then down at 2 to create the required stitch length.



Turkey Stitch

Leave 5cm of thread on top of the fabric. Take the needle in at 1, out at 2, in at 3 and out at 1. Push the needle back in at 4 and out at 3. Don't pull the thread all the way through; leave a loop at the front. Continue in this way along the line, leaving a loop of thread each time. When done, cut the loops to your desired fringe length.

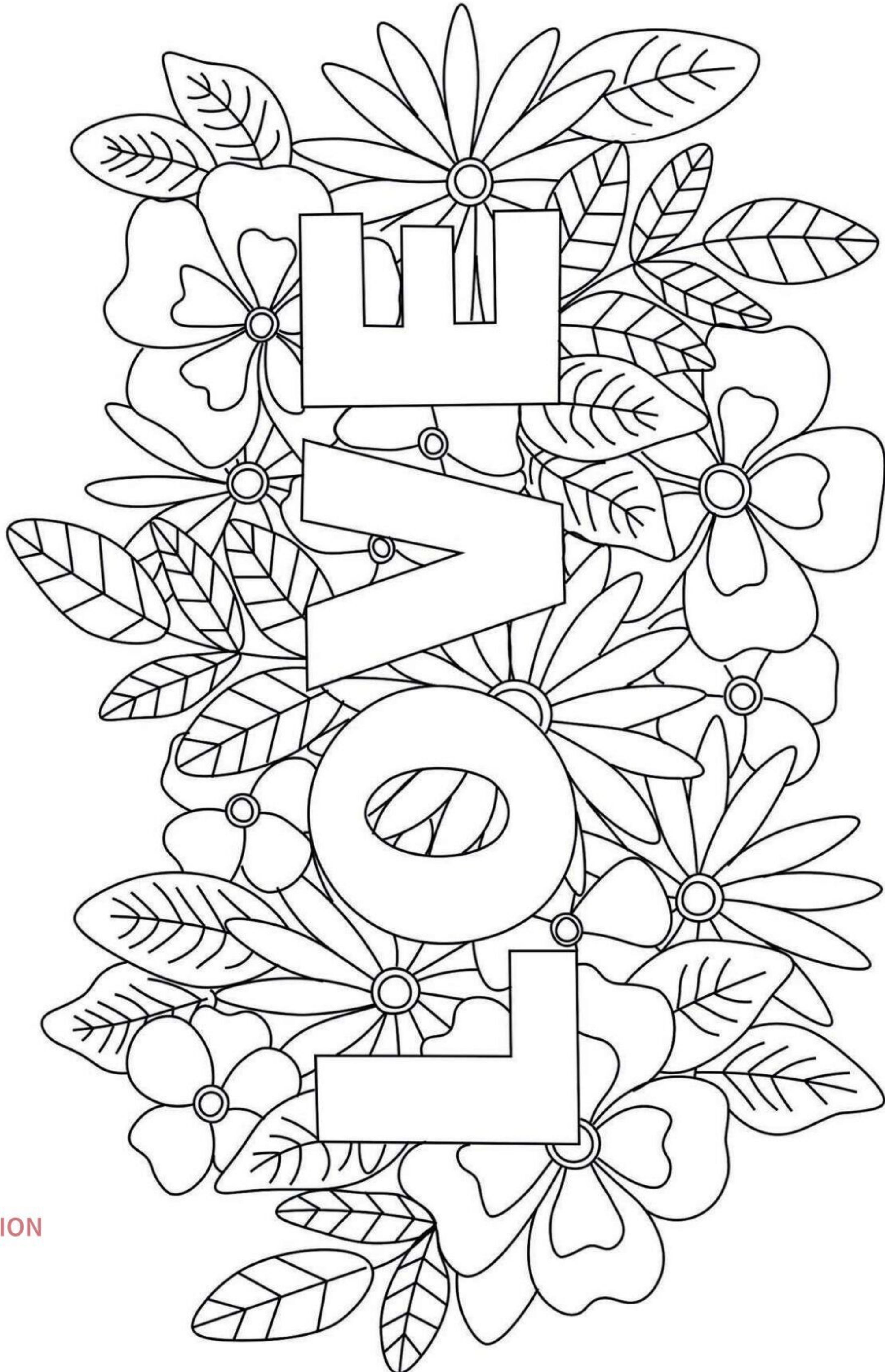


Woven Wheel

Work spokes by coming out of the centre at 1 then in at 2 on the edge of the circle. Come out again at the centre and in at 3 and so on to complete the spokes. Using a blunt needle, bring the thread out under one of the spokes at 7 then weave the thread under and over each spoke alternately without piercing the spokes or fabric.

Templates

HERE ARE ALL THE TEMPLATES YOU NEED
TO MAKE THE PROJECTS IN THIS ISSUE



LOVE CUSHION

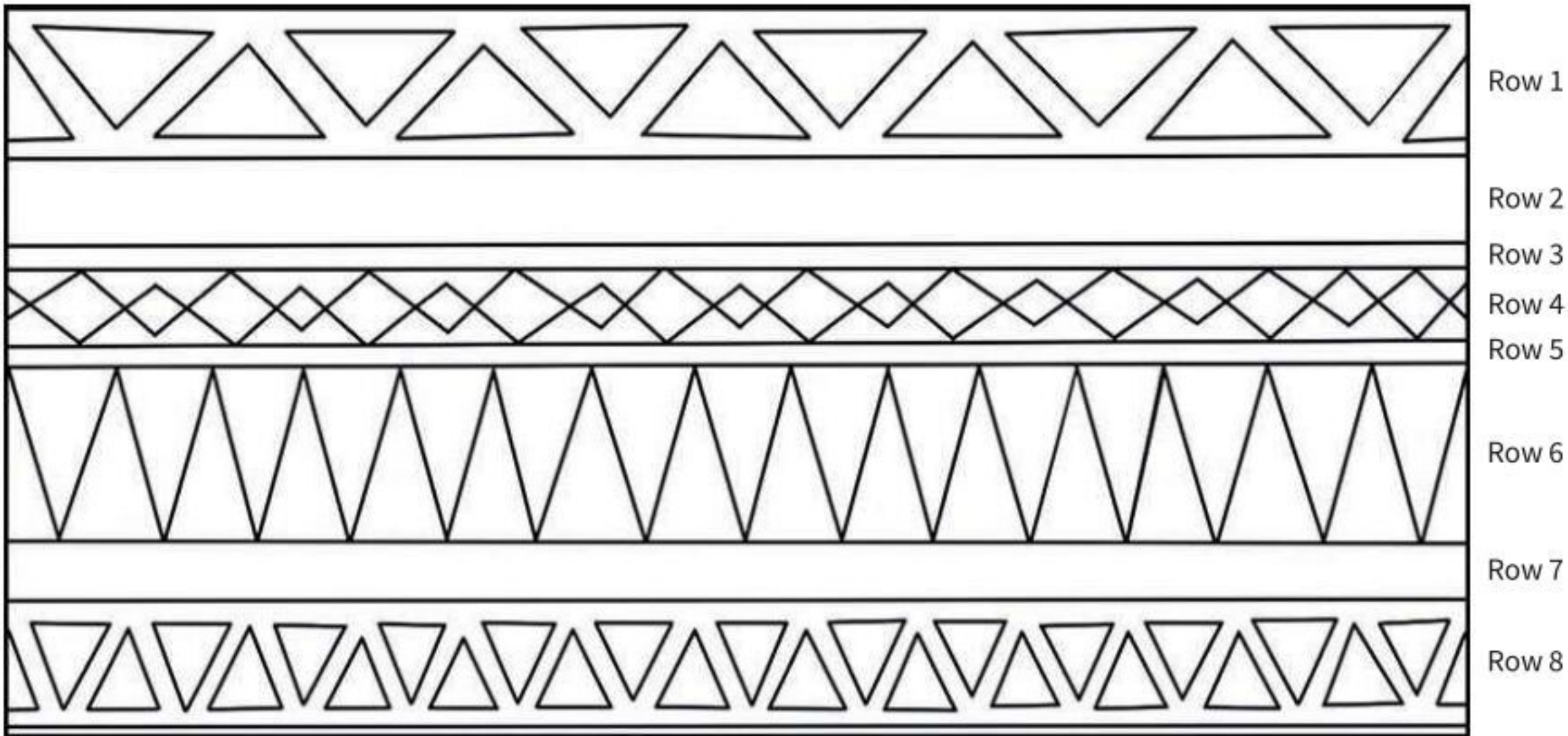
Page 16

Pattern at 100%



GEOMETRIC BAG

Page 55
Pattern at 50%, enlarge by 200%



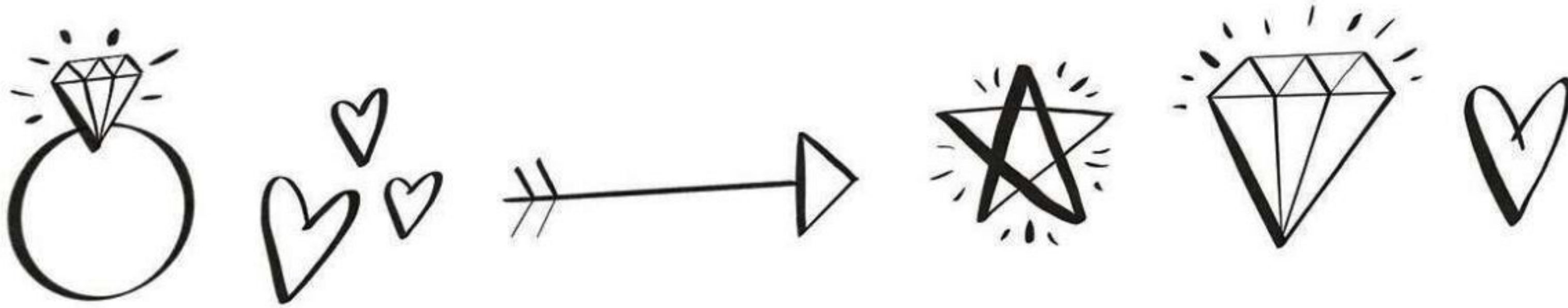
BABY BONNET

Page 28
Pattern at 100%

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Bride-to-be Maid of honour

Bridesmaid



BRIDAL SASH

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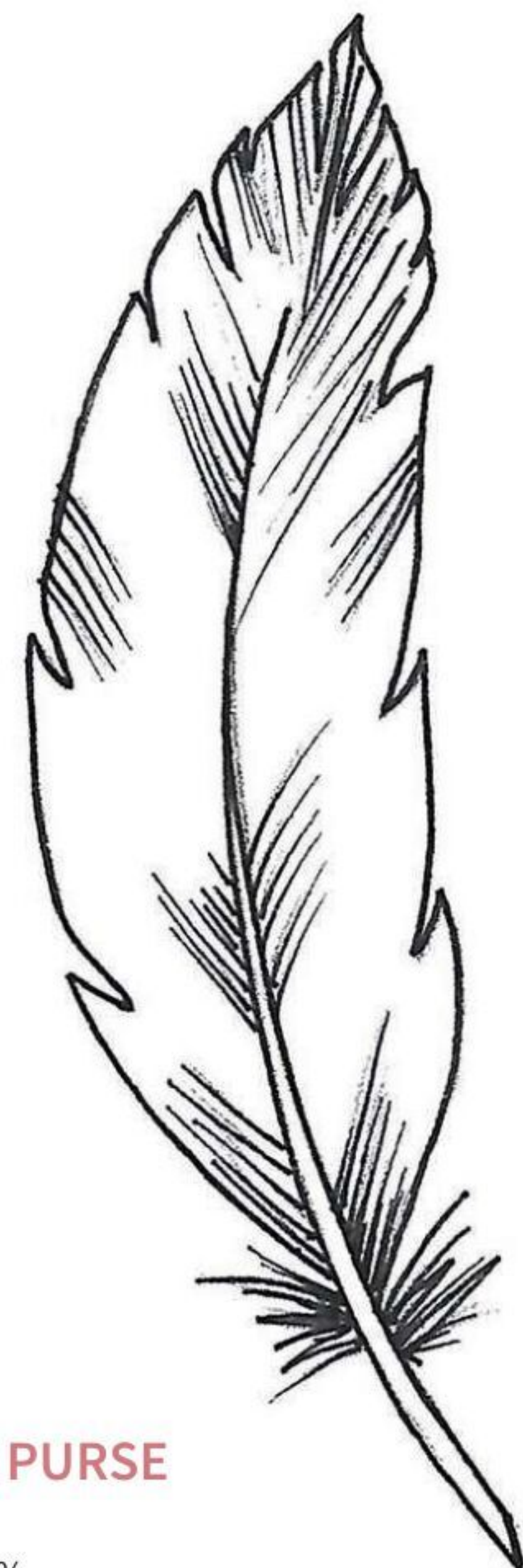
Patterns at 50%, enlarge by 200%



SLOTH HOOP

Page 41

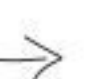
Pattern at 100%

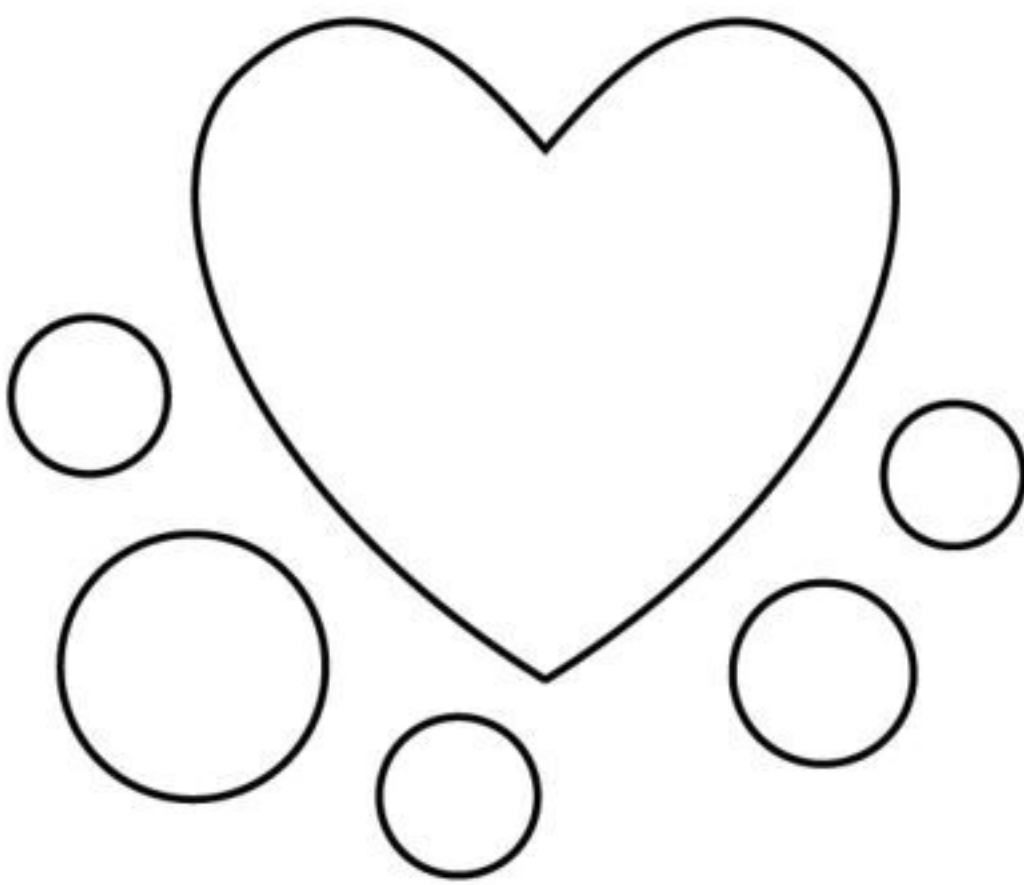
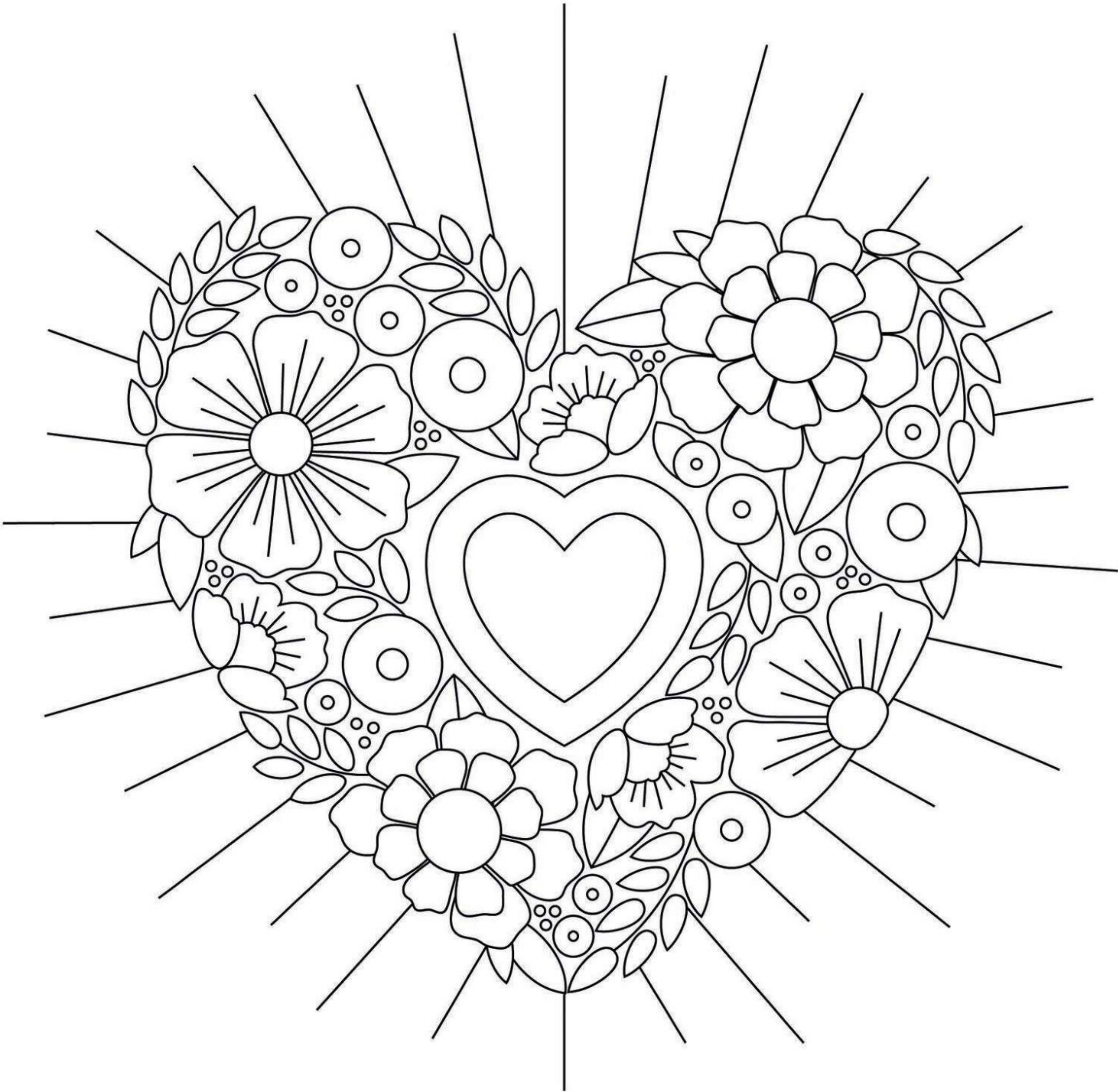


FEATHER PURSE

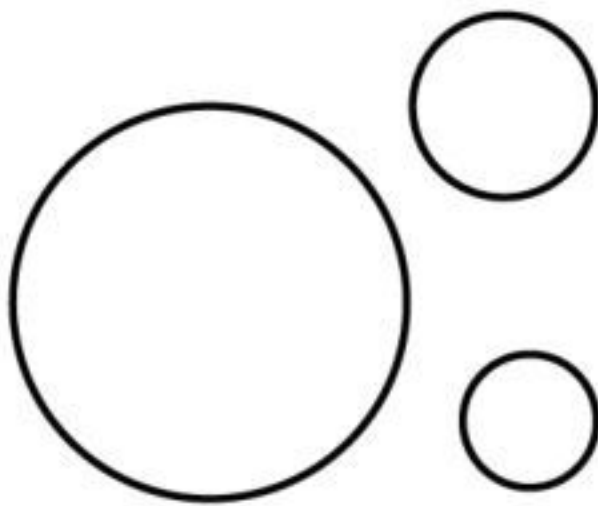
Page 39

Pattern at 100%

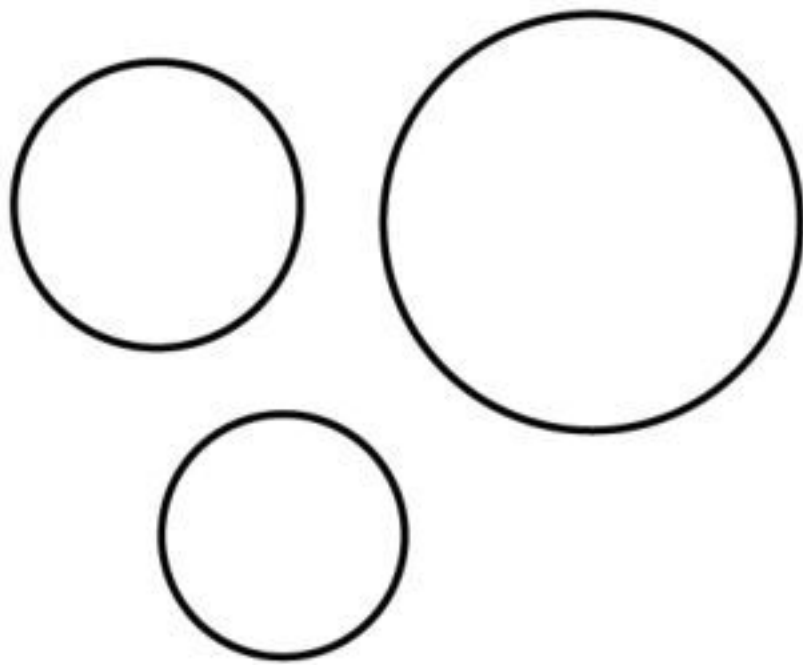




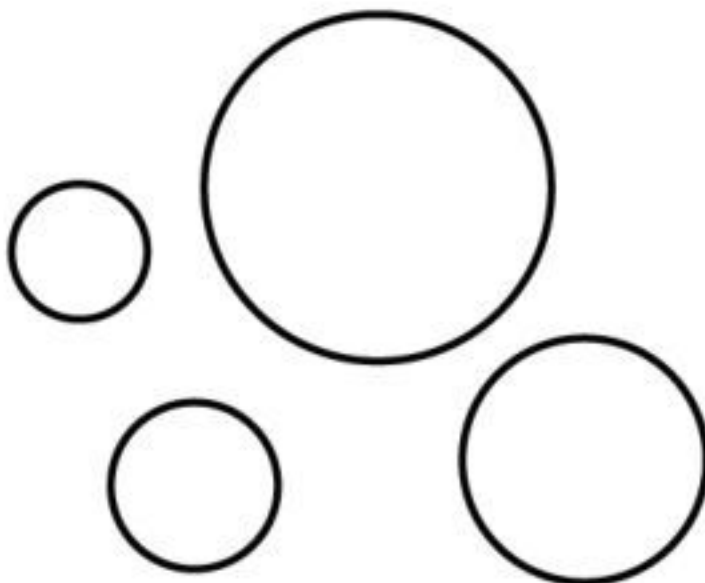
Dark pink



Aqua



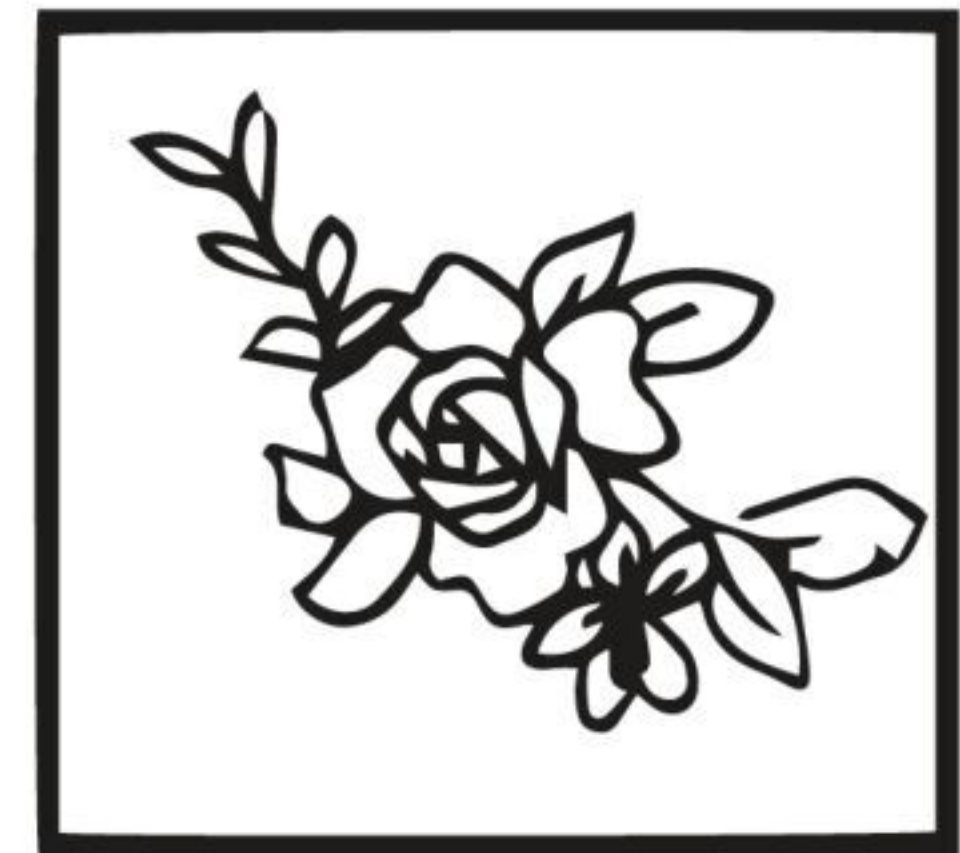
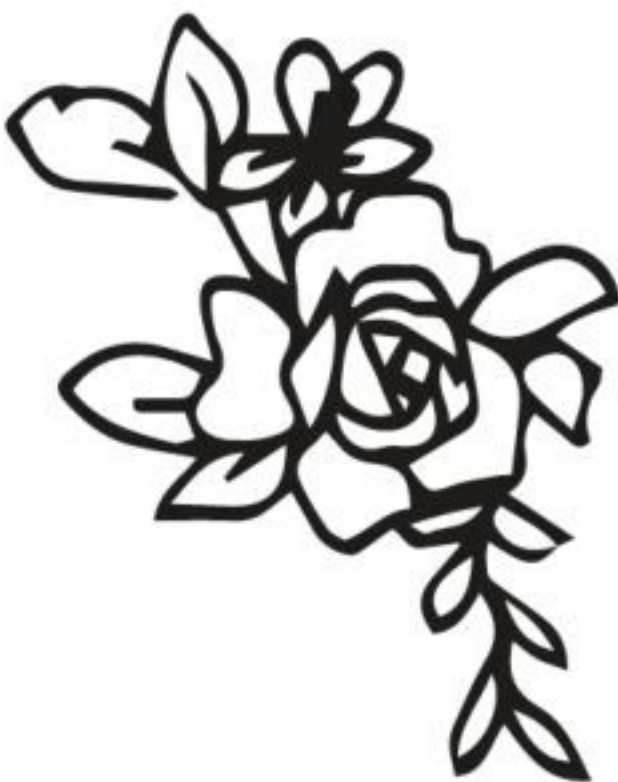
Light pink



Orange

FLORAL HEART HOOP
AND FELT PIECES

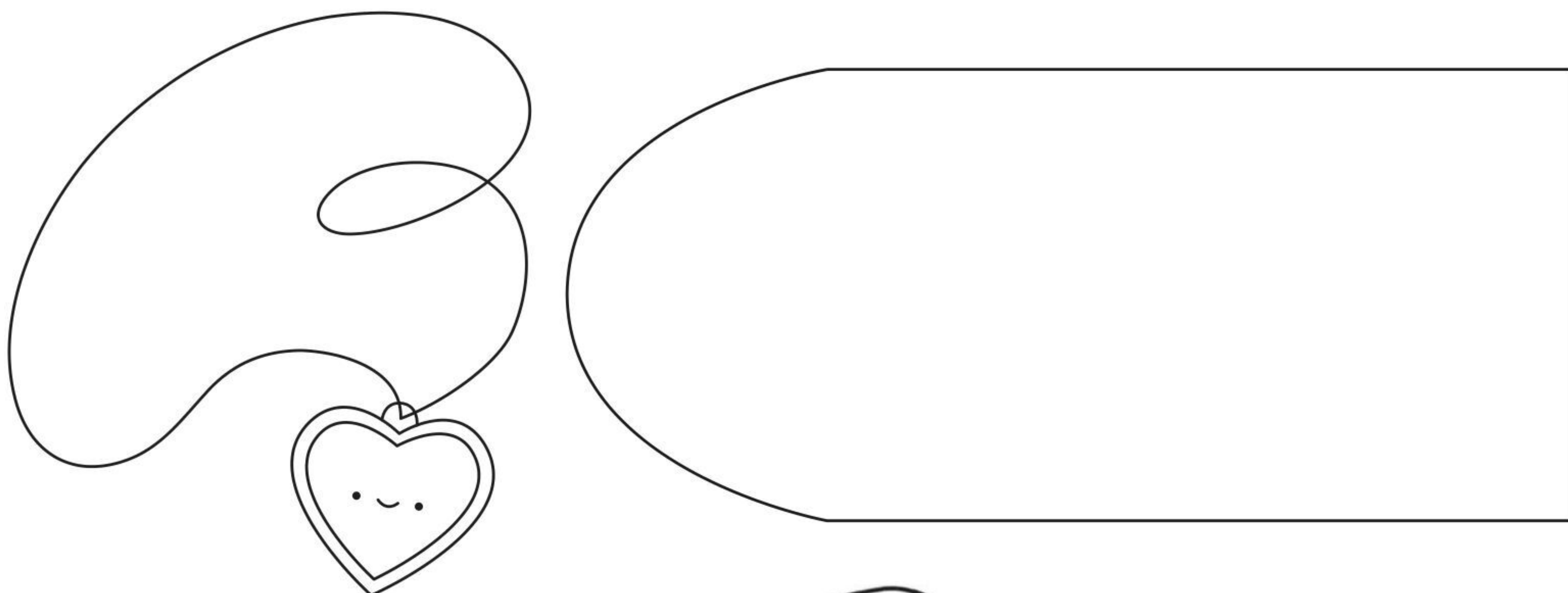
Page 35
Patterns at 100%



BOOK COVER

Page 50
Pattern at 100%



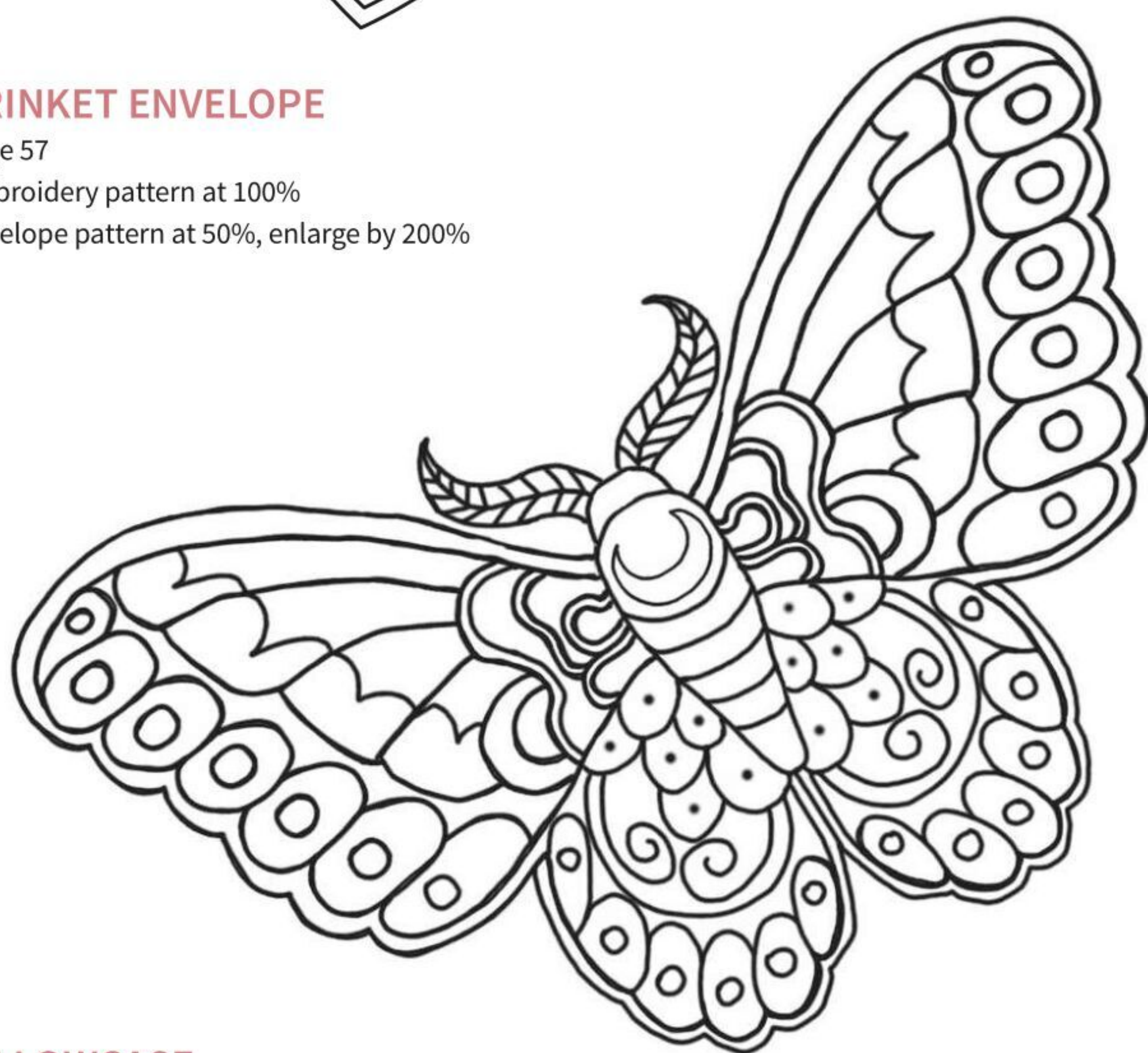


TRINKET ENVELOPE

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Embroidery pattern at 100%

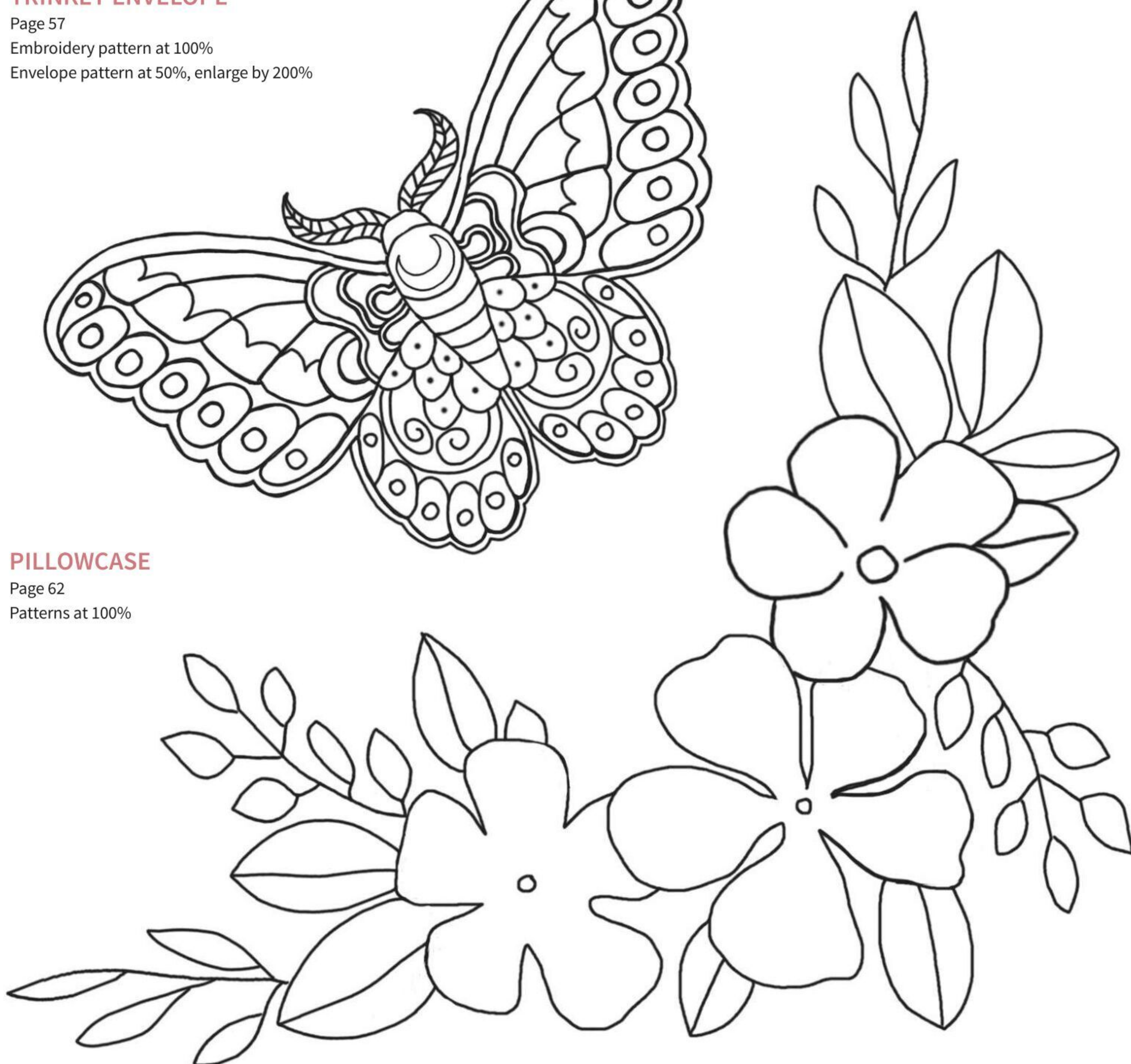
Envelope pattern at 50%, enlarge by 200%

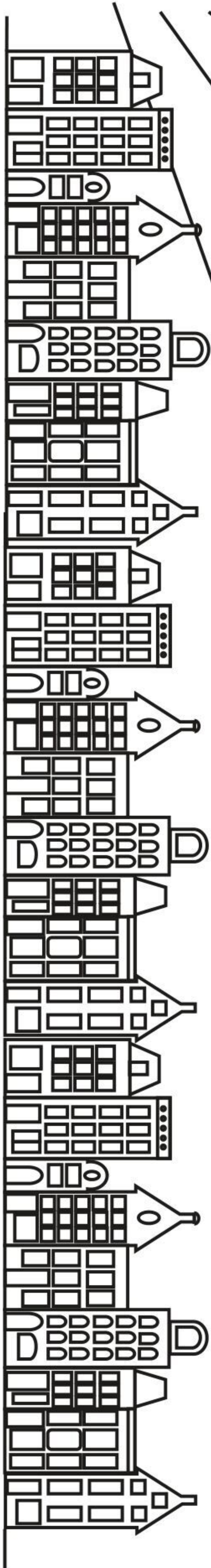


PILLOWCASE

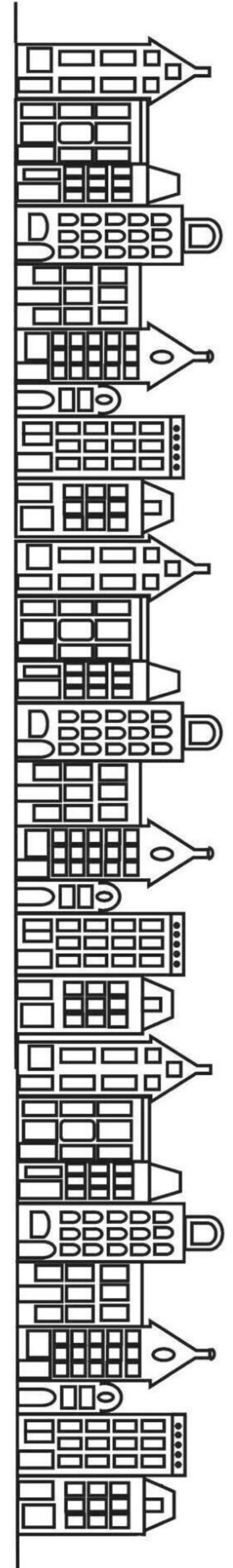
Page 62

Patterns at 100%





Template 1



Template 2

SUNSET PLACEMAT

Page 52

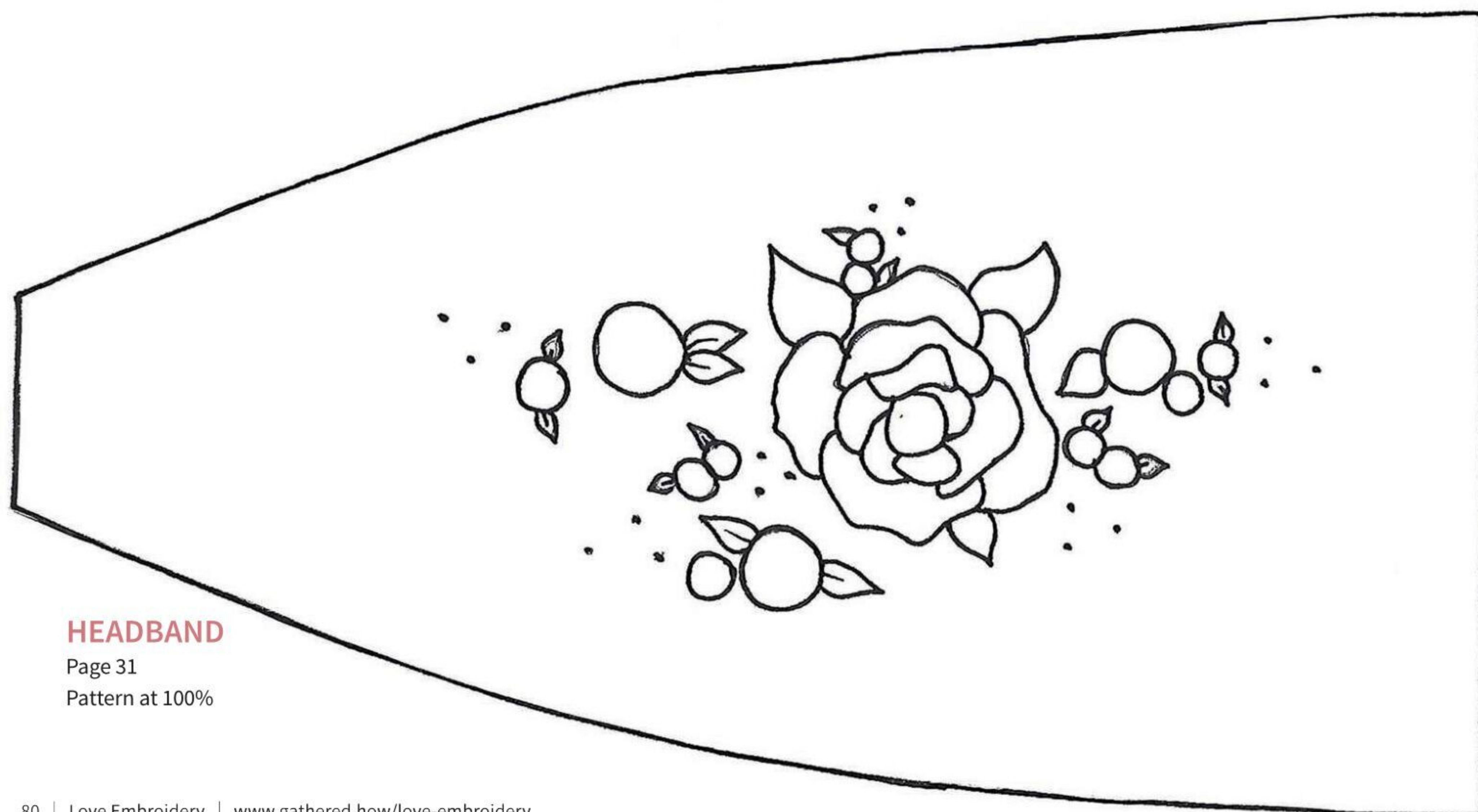
Pattern at 50%, enlarge by 200%





CAFÉ HOOP

Page 59
Pattern at 100%



HEADBAND

Page 31
Pattern at 100%

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MAGAZINE STRAIGHT TO YOU!*



ISSUE 6

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* GIFT all-in-one festive hoop kit



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* GIFT Christmas iron-on transfers



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* GIFT Constellations booklet



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* GIFT Jessica Long iron-on transfers

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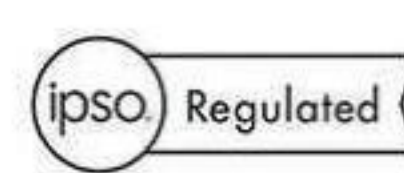
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Beth Hoyes is the artist and nature lover behind Rabbit Hat Designs. When she's not busy embroidering immersive macro hoops depicting various elements of nature, she's on the lookout for wildlife in the city and mountains around her home in Colorado. Beth is inspired by the diversity found in the natural world and seeks to celebrate and support it.

How does this piece represent your style?

It shows my love of getting stuck into a nature pattern, especially in macro form. I tend to name all of my projects after the creatures they are inspired by, so this one is called Peacock Feathers. I love the idea of evoking the fascination felt when we first encounter nature, thinking of these hoops as portals into the natural world.

Is Peacock Feathers part of a series?

Yes. It's part of a growing series of 18in and 23in hoops. I currently have about 12 completed and a couple in the works. My giant macro nature series is all about creating immersive nature experiences.

"I love the idea of evoking the fascination felt when we first encounter nature"

Was it made to sell, a commission or for yourself to keep?

Unless I'm working on a commission, I like to see where each piece goes before I decide if I'd like to sell it or not. I will sometimes sell these larger ones when I'm asked specifically for one of the designs, but ideally I would love to see them all together one day in an art space – when exhibitions are more possible. I do have some favourites that I keep at home.

How do you choose your textures, colours and stitches as you work?

I have a big wooden tray full of threads which I keep next to me as I stitch and I pick the colours as I go, treating the process like painting. I often bounce around areas of the pattern, filling in the parts I feel like at different times. I love

the subtleties in the changes of colour and texture, finding that most of the textures come from changes in direction and thicker areas of thread.

Do you plan a piece or does it come together quite organically?

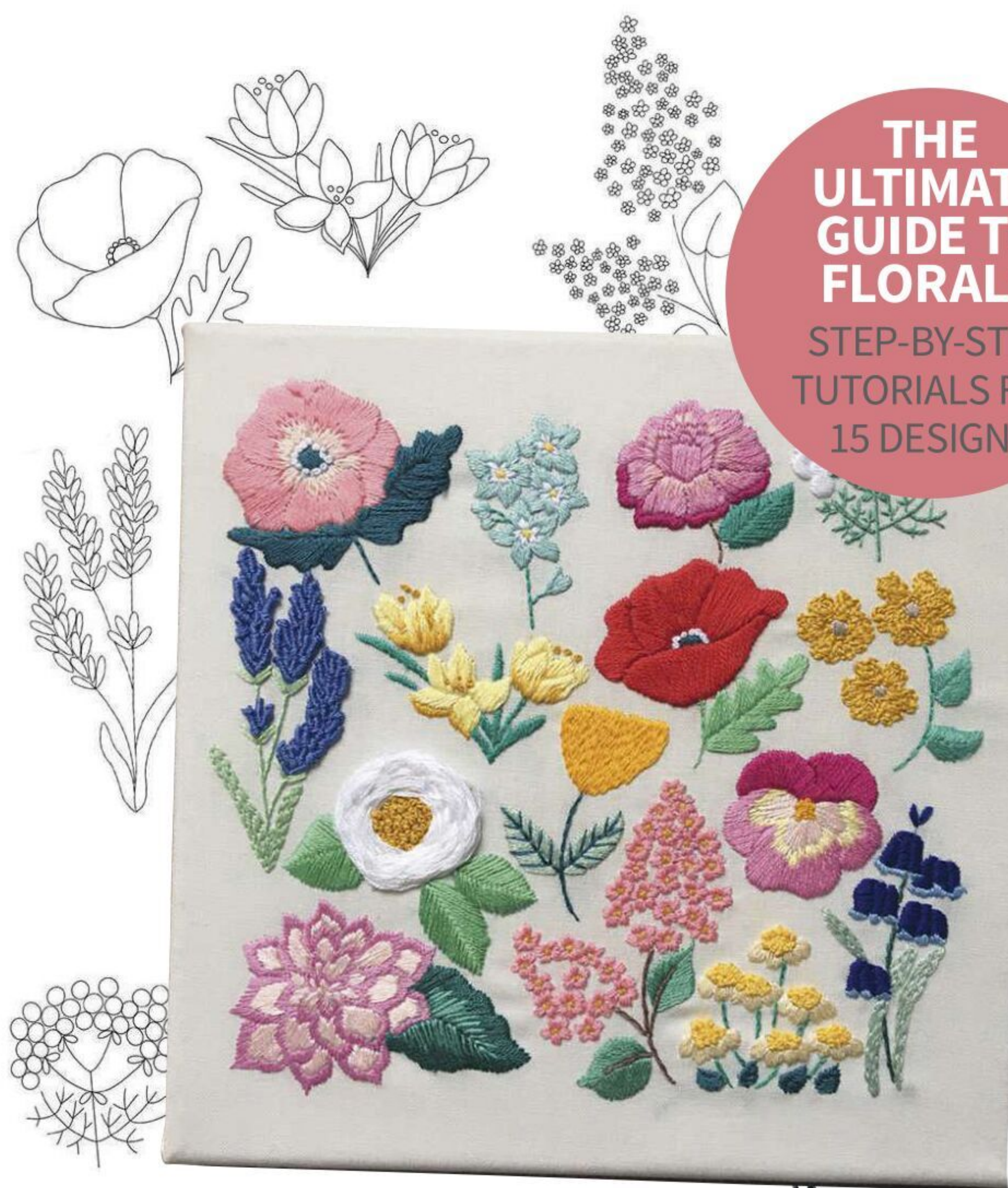
It's a bit of both. For stitching these larger hoops, I use a three-part process where I pick a photo of a nature pattern that I want to work on, then I use a white pencil to draw an outline onto the fabric before starting to stitch. As I begin stitching, it becomes more organic. 🐼

BETH HOYES



Hand embroidery artist Beth Hoyes runs Rabbit Hat Designs from her home studio in Denver, USA. She makes nature-inspired embroideries, eco-friendly kits and patterns for embroiderers. You can find Beth on Etsy at www.rabbithatdesigns.com

Next issue



TRY A NEW STYLE
SPRUCE UP YOUR WARDROBE
WITH THIS PINK PEONY HAT



EXPAND YOUR SKILLS
STITCH LAUREN HOLTON'S
COLOURFUL SEED SAMPLER

FRESH IDEAS

The joys of spring

DISCOVER INSPIRING PROJECTS
TO MAKE, SHARE AND WEAR

INCLUDING LANDSCAPE HOOPS,
ROPE STITCH WORKSHOP, ART
DECO NECKLACES & MORE...



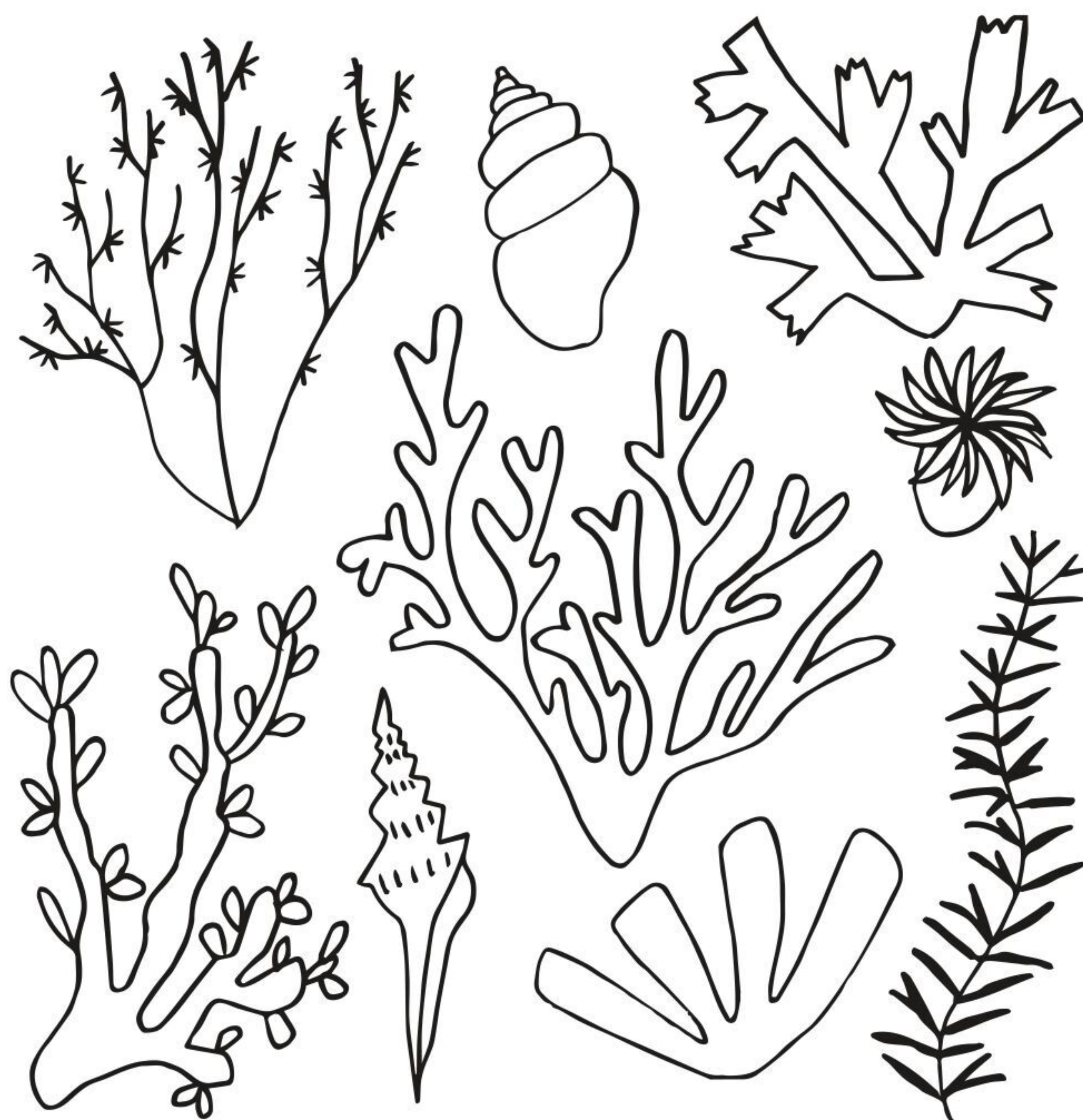
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DANIELLE CLOUGH SHARES
HER INCREDIBLE FIBRE ART

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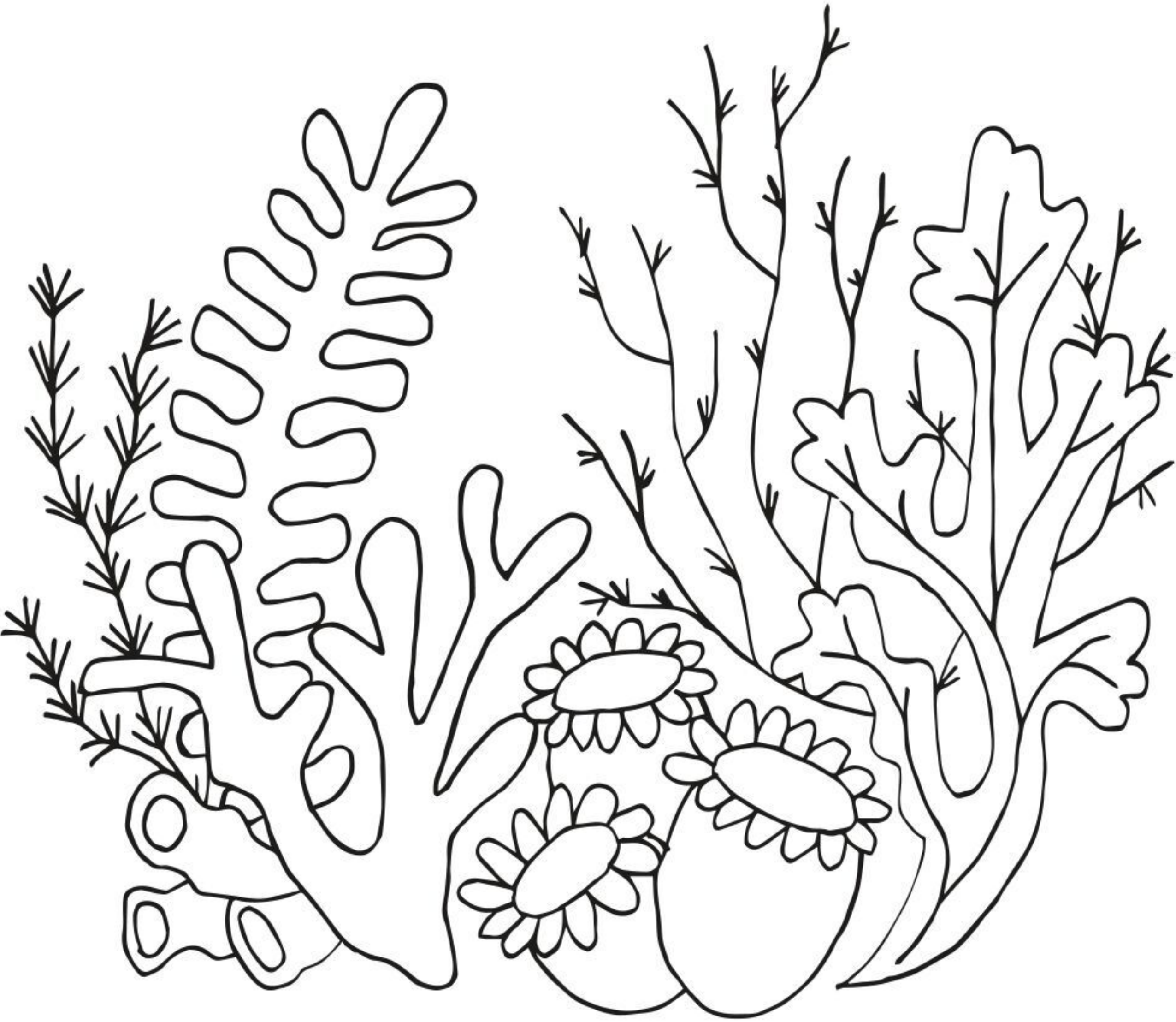
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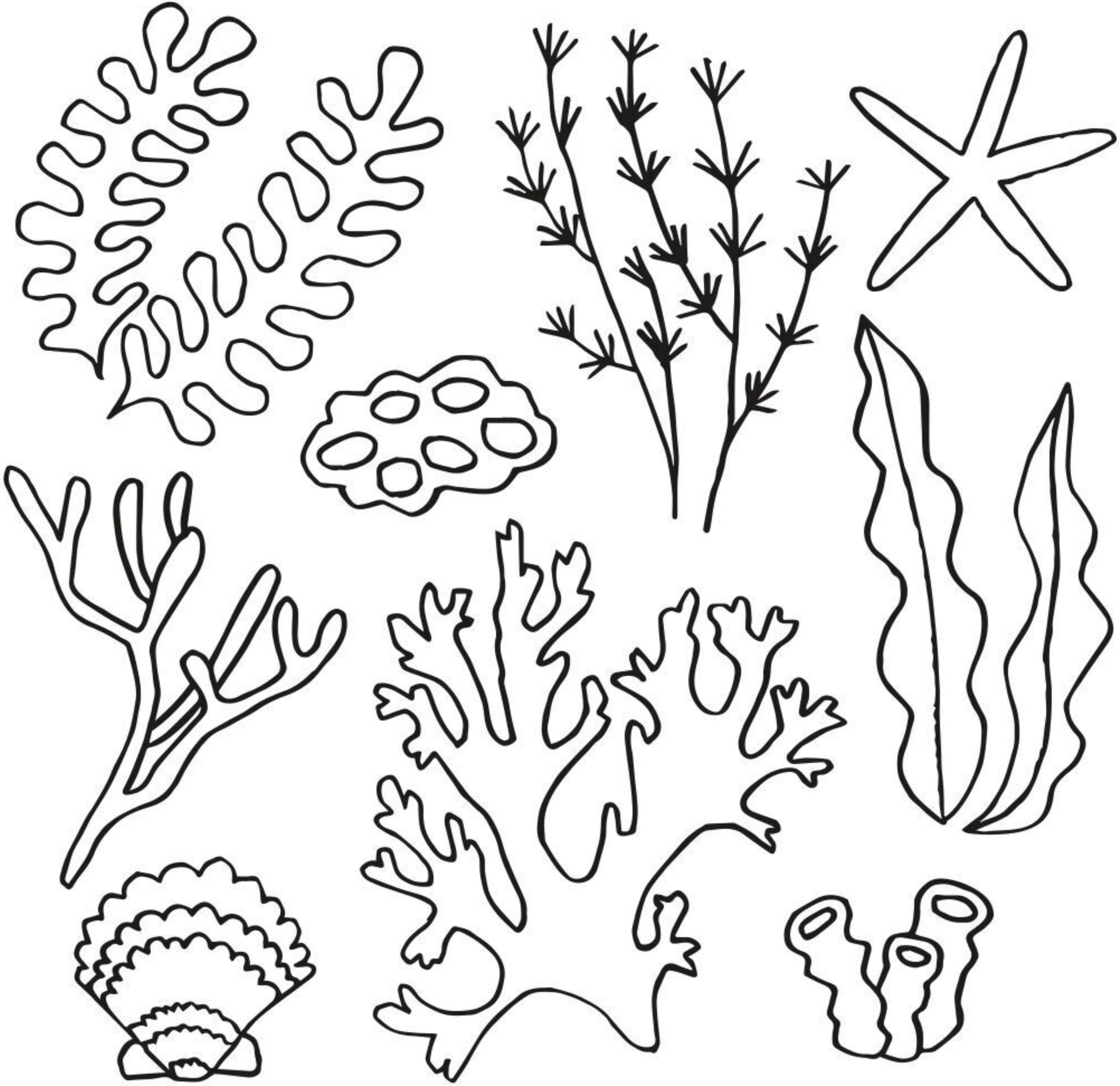


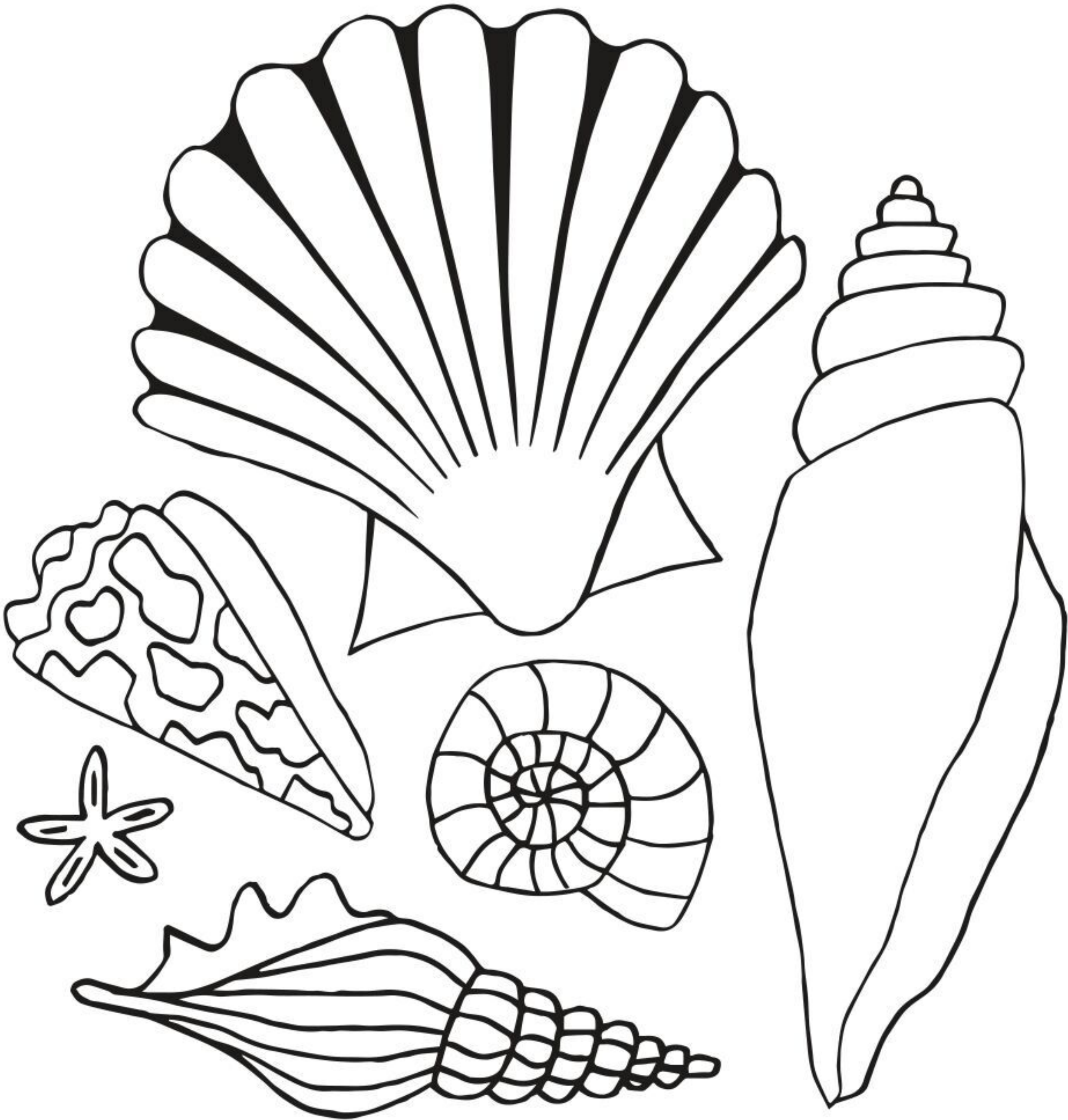
HERE ARE THE FULL-SIZE TEMPLATES YOU NEED TO
MAKE THE CORAL REEF PROJECTS ON PAGE 11



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